PRIMARY METHOD IN THE CHURCH SCHOOL

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Central BAPTIST
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A PRIMARY BOY

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PRIMARY METHOD IN THE CHURCH SCHOOL

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CONTENTS

CHAPTER		PAGE
	INTRODUCTION	11
I.	THE CHILD Meaning of child study—scope of the Primary Department—physical characteristics—activity evident—keen senses—mental alertness—imagination—reason—memory—imitation—the child's religion—God the Creator and Father—the child and Christ—children's prayers—summary.	13
II.	CURRICULUM MATERIAL Ungraded lessons—uniform—uniform adapted—loosely graded lessons—departmental graded—closely graded lessons—special graded lessons.	22
III.	METHODS OF INSTRUCTION Expository method—conversational method—discussion—story—wide use of story—universal appeal of the story—vitalizing power of the story and its influence upon life—the appeal of the story that is told, not read.	31
IV.	STRUCTURE OF THE STORY The introduction of the story—what to avoid and what to use in the introduction—suggested introductions—succession of incidents—graphic diagrams of the body of the story—climax—importance of climax—conclusion—purpose of conclusion—rules to follow—illustrations of conclusions—summary and diagram.	39
V.	PREPARATION OF THE STORY Written stories not always in form for telling—necessity for preparing the story—steps to be observed in preparation—elimination of material—adding material—necessity for practice in story telling—Bible stories outlined.	51
VI.	MAKING THE STORY GRIP Means of making the story effective—simple and concrete words—direct discourse—repetition—mimicry—contrasting illustrations—how to tell the story—qualifications of the story teller—"The Good Shepherd."	66

CHAPTER PAGE

VII. STORIES IN THE PRIMARY DEPARTMENT 77

Sources of stories—Bible—additional sources—selection of stories—within child's understanding—action—positive emphasis—religious value—use of stories—collection of stories—list of stories for primary children.

VIII. MATERIAL FOR ILLUSTRATION 88

How to select pictures—how to study pictures—how to use pictures—care of illustrative material—sources of material—picture list—how to select models and where to secure them.

IX. APPROACH TO THE LESSON STORY 101

Purpose of the approach—types of material used in the approach—pictures—models—Scripture—prayer—song—character of the approach—suggested approaches.

X. EXPRESSION IN CONDUCT 112

Goal desired in teaching religion—securing expression in conduct—suitable knowledge—arousing interest in the lessons—the child's response—making right choices—social service activities—summary.

XI. EXPRESSION THROUGH DRAMATIZATION 118

Value of dramatization—danger involved in imitating undesirable characters—emphasis placed upon good and positive elements—use of dramatics in the church school—costuming—properties—stories suitable for dramatization—method of procedure—"The Awakening of Hidden Life"—"The Baby Moses."

XII. EXPRESSION THROUGH THE HAND 131

Handwork a means of expression—the relation of handwork to the lesson truth—care exercised in the selection of lessons for handwork—time for doing handwork—drawing a form of expression—children's drawings—use of paper folding—forms to be folded—directions for making—how to make the forms significant.

XIII. EXPRESSION THROUGH THE HAND (Continued) 145

Paper cutting used as a means of expression—results desired—types of cutting—how to use cuttings—cooperative work resulting in posters—clay modeling in the church school—material used—value of clay work—method of procedure—use of parquetry—color work.

CHAPTER PAGE

XIV. CONSTRUCTION WORK 153
Value of construction work—models to be made—directions for making—diagrams of models—how to use the forms made.

XV. THE SAND TABLE IN THE PRIMARY DEPARTMENT 164
Use of the sand table—equipment necessary—care of material—when to use the sand—how to do sand work—stories suitable for sand work—illustrations.

XVI. THE LESSON PLAN 182
Purpose of the written lesson plan—form of plan—how to make lesson plans—suggested plans—list of lesson helps.

XVII. MUSIC IN THE PRIMARY DEPARTMENT 191
How to select songs—how to teach songs to children—list of songs for primary children—use of the phonograph—records for use in the church school—records for week-day activities.

XVIII. PROGRAM OF WORSHIP 205
Character of worship program—time for worship—Material used in worship—building a program of worship—selection of material—arrangement of material—special day programs—illustrative worship programs.

XIX. EQUIPMENT 218
Rooms—furnishings—material used for teaching purposes—what is needed and where to secure it.

XX. ORGANIZATION AND MANAGEMENT 222
Workers and their duties—records of the department—value of classification of pupils—basis of classification—annual promotions—basis of promotions—recognition—promotion day services—management of the department—necessity for good order—factors in securing good order.

XXI. THE TEACHER AND HER TRAINING 233
Difficulties in securing good teachers in the church school—importance of securing good teachers—qualifications of a primary teacher—avenues of training—elements of study—a teacher's creed.

LIST OF ILLUSTRATIONS

A Primary Boy ..... *Frontispiece*

FACING PAGE

Story Time 74

The Story of the Baby Moses 124

Folding 140

Folding 142

Freehand Cutting 144

Cutting on the Fold 145

Poster (Christmas) 148

Poster (Eskimo) 150

A Listening Lesson in Music 200

INTRODUCTION

THE project with which this volume is concerned is this: How to teach religion to children six, seven, and eight years old. The author uses the title "Primary Method in the Church School," but her discussion is not confined merely to the technique of classroom procedure. A study is made of the child whose whole life is to be influenced, of the materials to be used in his religious training, and of the methods to be employed in handling these materials.

The real problem, in its larger bearings, is, How can religion bring its richest and most natural contribution, helping the child to live his own abundant life? What religious knowledge will expand his intellectual horizon? How can the attitudes which are found in his normal, everyday life be lifted up, purified, and sweetened by his Sunday school experiences? And, finally, Can he acquire the permanent disposition of carrying this suitable knowledge and these sincere religious motives over into everyday conduct? The problem is one of helping the child to live a *child's* religious life.

The work of the church school as studied in this volume is divided into three parts: worship, with a study of music and devotional programs; instruction, which deals with various methods used in teaching primary children, with an emphasis upon story-telling; and expression as shown by means of the hand and dramatic activities as well as in conduct.

Miss Munkres' interpretation of child life reveals accurate knowledge and sympathetic understanding. It is the outgrowth of personal contact with primary chil-

dren. As a result of her remarkably clear insight into child nature and her mastery of the fundamental principles of the teaching process, she has created a handbook which experienced teachers will recognize at once as a source of practical suggestion and of permanent inspiration. Her suggestions will be found to be practicable in church schools that vary in size, equipment, and organization. The excellent organization of the material adds greatly to its value as a textbook.

With the appearance of this volume a new standard is set. Sound in its educational theory, the discussion is thoroughly practical. It is loyal to the best ideals of evangelical Christianity, yet free from irrational sectarianism. The material, both in content and organization, has met the test of actual use in five different Community Training Schools besides that of the college classroom for several years.

Credit has been given by the author for all material quoted in cases where it was possible to discover sources.

NORMAN E. RICHARDSON.

CHAPTER I

THE CHILD

At the beginning of our study together, it is fitting that we put the child in our midst and strive to know him. He is the standard by which all materials and all methods must be evaluated.

The child possesses faculties and capacities that are very different from those of the adult. From infancy to maturity he passes through well-recognized periods of growth and development which are designated by age limits. These age limits, however, are variable. There is no type or pattern to which all children of a given age or period conform, but normally children may be expected to exhibit in varying degrees of clearness the traits that are characteristic of the period through which they are passing. Faculties do not spring into being full-fledged; they grow imperceptibly. Therefore, when we speak of the characteristics of a certain period we do not mean that they suddenly appear full-grown and just as suddenly disappear at the approach of the next period, but that they are in evidence during that time and exhibit themselves in certain definite ways.

The primary period, sometimes called the period of middle childhood, includes children whose ages are six, seven, and eight years.

Scientific investigation has been made of the child's physical and mental development, and the results of this study are significant when applied to the child's religious nature. This information has been placed at

our disposal in the form of books, a number of which are listed in the bibliography at the close of this chapter.

It is not, therefore, our purpose to enter into a detailed study of child nature, but, rather, to mention recognized needs and capacities of primary children and to indicate ways in which they affect the work with primary children in the church school.

The *whole* child comes to the church school. Therefore in planning our work we must take into account his physical needs as well as those that are spiritual.

Physical Characteristics

During this period physical growth is rapid, with the exception that there is sometimes at about the eighth year a period of depression when growth is somewhat retarded. This rapidly growing body must have exercise.

Activity natural and normal.—It is perfectly natural and normal for the child to wiggle. This form of activity may be somewhat trying to the church school teacher at times, but the problem is not solved by saying, "You simply must sit still." Of course, there must be times when the child quietly listens to or participates in the church school services. Let us not tolerate disorder on the ground that little children cannot sit still. They can. But they cannot remain quiet for a long period of time, and our program should provide enough legitimate physical activity so that quiet listening periods are possible. In other words, activity should not be suppressed, but utilized in accomplishing our purpose.

Let the child *do* things. Would it not be possible to employ dramatization profitably? Why not let the child use his hands in various expressional activities. such as cutting, modeling, drawing, sand work, etc.?

Could he not construct many of the models to be used for illustrative purposes? Let us understand that we are to employ these activities, not merely for the sake of physical activity, but for the purpose of teaching religious truths through physical activity.

Senses keen.—The child's senses are wide awake and hungry for experiences. He wants to see, hear, touch, taste, and smell. These are the avenues through which he becomes acquainted with the big world about him.

Too frequently we depend solely upon the ear in our teaching in the church school. We do not want to lessen the appeal which must come through the ear, for example, in story-telling, but we need to supplement it by the use of material that makes an appeal to the other senses.

Why not bring beautiful pictures and models into the church school and let the child *see* the lesson he has *heard*, and thus give him two chances instead of one for receiving, retaining, and recalling it? Why not utilize the physical senses of the child?

Mental Capacities and Needs

As the child enters the Primary Department his experiences are broadening and his mental life passes through a period of transition in an attempt to make adjustments to his new world.

Imagination active.—The child lives in a world of make-believe. By the use of the imagination the world animate and inanimate is endowed with life: flowers and animals talk, dolls cry for their mothers, rocks and trees grow lonely without children for company, and the little stars wink and the moon plays peek-a-boo. This power of imagination enables the child to use the

store of images which he has accumulated in picturing scenes which are new but similar to those of his past experiences. It also helps him to imagine that temporarily he is some other person—mother, teacher, preacher, policeman, doctor.

In the religious training of the child the use of the imagination is most important. The very fact that he sees life in everything makes it easy for us to interpret his surroundings religiously. The stories used are made intelligible largely through his ability to vivify the scenes and to place himself in the position of the people about whom the story is being told.

We must remember, however, that the child's store of experiences is limited. Therefore in calling his imagination into play we may well assist him by means of pictures, models, and explanations.

Reasoning power beginning to develop.—Up to this time the child has made no distinction between the fanciful and the real. Now he begins to question the reality of things. He sends out his reasoning power and brings in evidence for and against.

Because of this search for the real as distinct from the imaginary, the story we tell him is often received with this question, "Is it really true?" The child still loves the fairy tale, but he does not want to be deceived into thinking that it is fact. A child should be told frankly that a story is fact or fancy, but should always be led to see the truth of the story and to realize that truth is not always based upon fact. Let us strive to make great religious truths live whether by stories of fact or of fancy.

The fact that the child's reasoning power is immature leads him to reach conclusions that are not always accurate; they may be curious combinations of real and

imaginary. This often results in so-called children's lies, which should be treated most sympathetically by parent and teacher. The child should not have his imagination suppressed, but should be taught how to use it rightly.

Memory becoming more sustained.—The child's ability to remember is developing. This is not the great memory period, but certain verses, songs, and prayers should enter permanently into the lives of the children while they are in the Primary Department of the church school. Do not be afraid to set up standards of attainment for memory work which you will help the children reach.

Imitative ability strong.—Children are born imitators. During this period they not only want to do what other people do, but they want to be like the ones they are imitating. Mary not only rocks baby as mother does, but she is temporarily a little mother, and John is a real soldier as he walks across the floor with a toy gun over his shoulder. So through the simple act of imitation children are speedily and with equal ease transformed into trainmen, farmers, housekeepers, sailors, actors, and clerks.

Why not employ this imitative ability in the religious training of the child by asking him to impersonate characters whose lives are motivated by great religious truths?

Children should be provided at home, in the school, and on the playground with suitable examples of kindness, unselfishness, generosity, promptness, diligence, reverence, etc., as shown in the lives of people. There is nothing that influences a child more than truth in living form.

Characters from storyland are imitated quite as often

as are flesh-and-blood people. This fact gives an excellent opportunity to provide stories of great characters to be acted out in the process of daily living.

The Child's Religion

It is natural for the child to be religious. His religion is not the same as that of an adult, but it is none the less real and influential in determining conduct.

God the Creator and Father.—The child needs God. To his natural questions, "Who?" and "What?" God is presented as the answer. Birds, flowers, sun, rain, and even man himself, tell the story of God's power. The child should be led to see God in all of his creation and to know that he is the Father of all the creatures he has made.

The child cannot grasp the abstract idea of infinity, so it is very natural for him to endow God with physical attributes comparable to those of his earthly parents, though much larger and more powerful. This leads to ideas that God is a man with many feet and hands, or so tall that if he stood on the ground he could reach to the sky.

This need not disturb us if we make sure that, to the child, God is felt to be a vital factor in life. God should be to the child: the Creator, a loving Father, a kind protector, a giver of gifts, one who understands, and one who loves and helps.

The child's relationship to Christ.—The child sees everywhere about him evidences of God's goodness through his gifts to the world. He cannot yet understand Christ as the personal Saviour, but he can think of him as God's greatest gift to the world, and as the one of unsurpassed goodness and kindness. His interest in the life of Christ will center chiefly in the stories of

his birth and early childhood and in stories of his deeds of love and kindness.

Children's prayers.—God is very near and very real to children. It is just as natural for a child to talk to the heavenly Father as to the earthly parent. Can little children truly pray? Certainly. As church school teachers we should cooperate with the home in teaching children how to pray and in giving them opportunity for prayer.

In the church school this should be done largely in the classroom, where the contact between teacher and pupil is very intimate.

It may be wise to begin with the formal prayer expressed either in prose or verse. Let it be memorized and used by the group for a time. Later, let one child use it in leading the thoughts of the group. Spontaneous prayers will come in the form of single sentences and may follow the formal prayer. For example, at the Thanksgiving season prayers similar to the following might be expected: "We thank thee for friends." "We thank thee for home." "We thank thee for parents." There may be greater variety as more free expression is possible.

Children never should be urged unduly to pray. Let this come as a natural and joyful response. Prayers should express praise and thanksgiving and contain petitions for spiritual qualities, for kindness, love, helpfulness. Children should be taught to bow the head and approach this part of the service in quiet reverence.

Summary

The primary child with wide-awake senses and muscles, keen mental faculties, and a tendency toward and capacity for religious experiences, stands as a challenge to the one who is to minister to his religious needs.

Religion must be a vital and active force in the life of the child. Success in religious training cannot be measured by materials handled or methods employed; it cannot be judged by the religious experiences of the *teacher*, but only by the response it brings in the Christian development of individual children.

The Child

Physical Characteristics:
Activity natural and normal.
Senses keen.

Mental Capacities and Needs:
Imagination active.
Reasoning power beginning to develop.
Memory becoming more sustained.
Imitative ability strong.

The Child's Religion:
God the Creator and Father.
The child's relationship to Christ.
Children's prayers.

Summary.

Suggestions for Further Study

1. Study the individual children in your class and find out their particular needs.
2. In what ways are you taking into account the child's physical needs?
3. Give an illustration of the child's use of the imagination.
4. Illustrate concretely the child's desire to imitate.
5. Find out children's ideas about God.
6. Make a study of children's prayers. How do children pray? For what do they pray?

Books for Reference

The Pupil and the Teacher, Luther A. Weigle.
Child Nature and Child Nurture, Edward Porter St. John.
The Church School, Walter S. Athearn.
A Study of Child Nature, Elizabeth Harrison.
Love and Law in Child Training, Emilie Poulsson.
Dawn of Religion in the Mind of the Child, Edith Emily Read Mumford.
The Child and His Religion, George E. Dawson.
At Mother's Knee, Ozora Stearns Davis.
The American Home Series, Norman E. Richardson (Editor).

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CHAPTER II

CURRICULUM MATERIAL

The material available and now being used in our church schools for the purpose of teaching religion may be divided into three groups—ungraded lessons, closely graded lessons (graded by years), and loosely graded lessons (graded by departments). We shall consider these various lesson systems with regard to what they offer for primary children.

Ungraded Lessons

This type of lesson system is illustrated by the

International Uniform Lessons.—This was the first real lesson system to come into existence and has continued in use from the time of its inception to the present day.

The material presented is wholly biblical and is to be used uniformly throughout the Sunday school; that is, on a given Sunday all members of the school, regardless of age, interests, and needs, study the same lesson. Selections are made from the Old and New Testaments in such a way as to enable the pupil to make a survey of the entire Bible every six years. A section of Old Testament is alternated with a portion from the New Testament and the stories in each section are presented chronologically. The whole emphasis is placed upon the amount of material to be assimilated in a given time rather than upon the problem of helping the child to grow and develop. There is no serious consideration given to the use of certain materials of religious value which make an appeal to his interests, which are within range

of his understanding and through the use of which the child develops.

The Uniform Lesson System made a distinct contribution to the work of the Sunday schools at the time when it came into existence. It brought with it a system, gave the Sunday schools something in common, and made the circulation of religious literature possible at very nominal rates. But it has been outgrown. In the light of discoveries made in the field of psychology and in the science of education it is impossible for us to do other than condemn such a system.

And yet in more than fifty per cent of the church schools in our country to-day the Uniform Lessons are being used, largely because we are laboring under the false impression that they are easier to operate and that there is an advantage in having every member of the home and school doing the same thing at the same time whether that thing is helpful or not.

International Uniform Lessons Adapted.—For a great many years the ungraded lessons were uniform, not only in material, but also in method of lesson presentation; that is, the quarterly for the primary teacher was practically like the one used by the teacher of adult classes. A portion of Scripture was quoted with explanations for the different verses, and at the close was given a list of questions designed to test the child as to his knowledge of the lesson. The methods employed in lesson presentation were almost entirely exposition (making clear by explanation) and question and answer.

Because teachers of children found it impossible to handle this material satisfactorily, an attempt was made to solve the problem by retaining practically the same lesson material, but adapting the methods of lesson

presentation to the needs of the children. This brought into existence the Uniform Lessons Adapted. These lessons are based upon the principle that any material that the child may need and use at any time during his life may be presented to him during childhood, providing simple words are chosen and the scheme of presentation made attractive. Pictures were introduced into the quarterlies, and the story was printed in large type and in a manner designed to appeal to the child. The lessons themselves, however, remained practically the same. "The Reign of Rehoboam," "Defeat through Drunkenness," and "The Kingdom Divided" were some of the lessons "adapted" to primary children.

It is readily seen that such a course of lessons does not in any way meet the needs of the child. Such material should find no place in the church school in these days of educational and religious enlightenment.

Loosely Graded Lessons

Half way between the ungraded and closely graded lessons is a course of study that is graded, not by years, but by departments and is known as:

International departmental graded lessons.—In this course all primary children study the same lesson on a given day, but that lesson is different from the one being studied by kindergarten, junior, or any other department of the church school.

The plan of selecting and arranging the material is very similar to that used in the international closely graded series. These lessons were created for the benefit of the small schools that do not have enough children to fill out every grade. They are a degree better than the ungraded lessons, but should be thought of as a stepping-stone to closely graded material.

Closely Graded Lessons

In an attempt to meet the needs of childhood and also the demands of teachers for suitable lesson material and methods that are pedagogically sound, there came into existence closely graded courses of study known as the

International Graded Lessons.—This system of lessons offers the primary teacher three one-year courses, each containing fifty-two lessons, designed to meet the needs of children six, seven, and eight years of age respectively.

The material is of three types: biblical, missionary, and nature. The Bible is used as the textbook of religion, and selections are made from various parts of the Old and New Testaments. To supplement and help interpret these great religious truths, certain nature and missionary lessons are added.

During these early years the matter of time sequence is not of prime importance, and so the lessons are not presented chronologically. Each lesson is selected because of the teaching values it contains without special reference to those that precede or follow it.

In order that there may be a systematic method of procedure, however, certain themes or great religious truths are chosen, such as "Prayer and Praise," "Thanksgiving for Care," "Helpfulness," etc. To bring any one of these truths before the child in an emphatic manner, several lessons, which contain the same truth and which are selected from any or all of the sources mentioned above, are grouped together. The number varies, but usually there are from three to six lessons in each group.

With this system of lessons the church school year begins in October. Special seasons, Thanksgiving, Christmas, and Easter, are observed at appropriate

times. Promotions are based upon nine months' work. The lessons planned for the summer quarter are largely review or supplementary in character.

A number of denominations cooperate in preparing the graded lessons by employing as lesson writers specialists in the various fields without regard to their denominational affiliations. The denominational publishing houses furnish these lessons under the following titles: Berean for the Methodists, Pilgrim for Congregationalists, Westminster for Presbyterians, Bethany for the Christian Church, etc. In addition to publishing their own material, certain denominations, however, prefer to select their own denominational writers. This type is represented by the Keystone for the Baptists and the Standard and Christian courses for the Christain Church.

In the graded courses paper-bound texts are furnished the teachers by quarters. In these texts are to be found suggestions for reference material, illustrations to be used, method of lesson presentation, and suggestions for expressional work. Usually the lesson story is given in full. The child is furnished with a folder to be taken home. This contains picture, story material, verses, and spaces for handwork. Sets of pictures are furnished for class use.

In a general way the material selected in this system for primary children seems fairly well suited to their needs. God's power, love, and care are clearly shown. Christ is presented as the friend of little children and as one who went about doing the things his father wanted him to do. And through stories that show that God is pleased by right-doing, the child is led to express himself by kindness, obedience, and helpfulness in a way that is pleasing to the Father.

Many of the stories themselves, while showing marked improvement over those in use before this system was created, are far from perfect. In several instances the lessons are lacking in suggestions for suitable and adequate expressional activities. In the selection of pictures, those most nearly suited to the child's needs have not always been selected. Those furnished by the syndicated courses rank higher than any of the others.

Special or independent graded courses.—There are a number of special courses for use in the church school which are built on a completely graded plan:

Chicago Constructive Series.—In this series the material to be used in the Primary Department is presented in two interchangeable cloth-bound volumes: Child Religion in Song and Story—The Child in His World; Child Religion in Song and Story—Walks and Talks with Jesus. One of these books treats largely of the Old Testament and the material used in the other is associated with the life of Christ.

This course supplements biblical material with lessons drawn from other sources. Each book presents forty lessons arranged topically, designed to cover a year's work. The course is to be introduced in October, and special observation of the different seasons is planned.

The child is furnished with a loose-leaf notebook bound with paper covers. This book contains poems, songs, prayers, and suggestions for handwork. There is an accompanying envelope of selected pictures to be mounted by the child.

One of the helpful features of these primary books is that in addition to suggestions for lesson presentation, the worship period is planned for each day's work. This gives a rich supply of songs, responses, prayers,

etc., and makes the books helpful to the principal of the department as well as the class teachers. The fact that the teacher's books are cloth bound and all the material used by the children is of very good quality is commendable. The material is graded somewhat high and possibilities in the field of expressional work have not been reached. The tendency is to make the teaching concepts too old for the children.

Beacon Course.—This recently prepared course of study is used in the Unitarian Church. There are two books for the primary teacher, both written by Frances M. Dadmun. The material is classified under the titles "Living Together" and "Children of the Father," and is prepared for children seven and eight years of age respectively. Bible material is not excluded, but a large proportion of the lessons are drawn from history, literature, nature, and biography.

The pupil's notebook contains poems, suggestions for handwork, spaces for mounting pictures, etc. A set of selected pictures accompanies each notebook.

Scribner's Closely Graded Lessons.—This course offers the primary teacher three years' work published by quarters in paper-bound books. These are entitled for first, second, and third years respectively, "God the Loving Father and His Children," "God's Loyal Children," and "Jesus' Way of Love and Service." With a limited number of Bible selections are associated generous portions of ethical and nature material.

The children are provided with cards for coloring. Covers are furnished and the papers are punched ready for binding. On one side of the color cards there are given a limited number of suggestions as to ways in which the child may express himself.

Christian Nurture Series.—This lesson system is used

by the Episcopal Church. It furnishes three books for the primary grades. The course furnishes a paper folder for the child and monthly letters to parents. Pictures, many of which are selected from leading picture companies, supplement the lesson material.

Most of the material is well selected. There is, however, a very strong ecclesiastical emphasis which at times is difficult for the child to grasp. Many excellent suggestions are given for enabling the child to express himself and to bring about cooperation between the home and church school.

Summary

The teacher should bear in mind that no course of instruction prepared for primary children has proved entirely satisfactory. She should select the one that seems most nearly to meet her needs and then acquaint herself with other materials of religious education which she may use for supplemental purposes. It is well for the teacher to develop an experimental attitude toward her work, remembering that the evolution of the courses of study is conditioned by the actual contacts which she and thousands of other teachers are making with children.

Curriculum Material

Ungraded Lessons:
International Uniform Lessons.
International Uniform Lessons adapted.

Loosely Graded Lessons:
International Departmental Graded Lessons.

Closely Graded Lessons:
International Graded Lessons.

Special Graded Courses—
Chicago Constructive Series.
Beacon Course.
Scribner Closely Graded Lessons.
Christian Nurture Series.

Summary.

Suggestions for Further Study

1. What type of lesson material do you use, ungraded, loosely graded, or closely graded?
2. Are you acquainted with other courses for the same grade? Are you able to secure from them supplemental material?
3. Examine courses of instruction discussed in this chapter.

Books for Reference

The Evolution of the Sunday School, Henry F. Cope.
A Curriculum of Religious Education, George Herbert Betts, Religious Education, February, 1920.
How to Teach Religion, George Herbert Betts.

CHAPTER III

METHODS OF INSTRUCTION

When we have made a satisfactory selection of material there remains another consideration: it is that of method. We are concerned with bringing the material and the child together in such a way that the child will grasp most readily and successfully the truth and use it as a means of spiritual growth.

Let us make a brief study of the various methods of instruction used with primary children, attempting to define them and tell how and when they should be used.

Expository Method

The purpose of exposition is to make clear by explanation. The Song of Our Syrian Guest, by William Allen Knight, is a splendid exposition of the twenty-third psalm. This bit of sacred literature is carefully analyzed and each part explained as to its Oriental background and spiritual significance. The author interprets the opening strain, "The Lord is my shepherd; I shall not want," by showing the various needs of the sheep and the care of the shepherd. He tells beautifully of the green pastures suggestive of rest and nourishment, and the still waters, which the shepherd with his unfailing thoughtfulness searches out for his sheep after the dust and heat of the journey. Then follow equally beautiful explanations of the remaining portions of the psalm.

Use of exposition.—The expository method might be used in teaching the twenty-third psalm, the Lord's Prayer, or other portions of Scripture which are to be

memorized. Different thoughts expressed in the selections may be made clear and meaningful to the child by the explanations given by the teacher.

In preparing the child for the lesson story this method is often used for the purpose of building a suitable background. For instance, if we are going to tell the story of the wheat seed, in teaching the lesson of the abundant harvest, we may first tell something of the grain field—what it looks like, how the seeds are planted, how the grain is harvested and stored away to be cared for and used during the long, cold winter. Explanations of sheep and shepherd life are necessary before telling the story of the lost sheep. The story of the upper room cannot be taught until the child knows something of the kind of houses to be found in Palestine. Many of the lesson stories for primary children must be preceded by appropriate explanations.

Conversational Method

The name indicates that the process involved in this method is that of conversation between the teacher and the pupils. Instruction takes the form of questions and answers or discussions of different subjects. The conversational method is used for various purposes by the primary teacher in the church school.

Reviewing preceding lesson.—It is not always necessary or advisable to review the last lesson taught. It is necessary, however, to do so when the incidents of the new story are closely connected with and vitally related to stories that have preceded. This would be true of any one in the series of Joseph stories. For example, it would not be wise to tell the story of Joseph's kindness to his brothers without being sure that the children understood something about his home and

family and the circumstances which brought him to Egypt.

Review is also desirable when it helps to make meaningful and emphatic the theme of the new lesson. Let us suppose that we are to teach a lesson on the theme, "God the Protector," and the lesson of how God cared for Elijah, listed under the same theme, had been taught the preceding Sunday. The story might be reviewed as follows: In olden times there was a man whom God protected in a most wonderful way. (Show picture of Elijah by the brook Cherith.) Who was it? Why was this man out here alone? Look at his face and see if you can tell how he felt. Why was he sad? Why was this not a happy place for him to live? How did God show that he was caring for him? Elijah knew that God would protect him and keep him from harm. When he was hungry or felt afraid at night when he lay down to sleep, I imagine he thought of the little verse that is really like a prayer. The natural response comes in the form of the memory verse, "What time I am afraid, I will put my trust in thee."

Reviewing a series of lessons.—Questions may be used freely on review Sunday. The teacher should remember, however, that she must do more than question the children in regard to the incidents of the individual lessons. The review lesson in graded courses usually comes at the close of a theme, and this is the teacher's great opportunity to bring home in an emphatic way the thought or truth of the entire series. In addition to using questions, it is well to select one of the strongest and most beautiful stories and retell it on this occasion.

Stimulating response to the lesson.—After the lesson story has been told, the teacher may use conversation to find out what the child has gained from the

lesson. Following the story of Moses, who obeyed the voice of God when he was told to go back to Egypt and free the Israelites from their bondage, these questions might be used: Why did God want Moses to go back to Egypt? Why did Moses feel at first that he could not go? Why was it a hard thing to do? How do you think he felt when he decided at last to go?

Conversation is used with various types of expressional work: dramatization of stories and different forms of handwork, such as cutting, folding, drawing, and modeling.

Story Method

The story stands as the unquestioned method of lesson presentation for primary children. The methods of instruction mentioned above, exposition and conversation, have their places in the teaching process, but they should never be used to displace the story. They are used to supplement and strengthen the truth presented through the story.

Those who have looked into the faces of children listening to a story, who have seen the sparkling eye and noticed the bated breath of the attentive little listeners, and who have traced the results of the story in the lives of the children, need no argument to convince them of its power.

Wide use.—From the earliest ages down to the present time the story has been used effectively as a means of education. Long before there existed written history or literature, experiences were transmitted from one generation to another through the story. All great teachers have employed this art. Jesus was a master story-teller. When he wanted to reach the hearts of the people he did not argue with them about theological doctrines, or lead them into philosophical dis-

cussions, but he told them stories. And they heard him gladly.

Universal appeal.—The story has had and still claims a response from all races and classes of people, be the station high or low. It finds a place in the mind and heart of the most highly cultivated as well as the savage in the heart of Africa who sits at the door of his hut drinking in the tales of adventure as told by his fellow men.

Makes truth vital.—The story makes truths clear and vital. We may talk with children about being good, we may point out the virtues of obedience, truthfulness, and helpfulness, and we may admonish them with all the zeal we possess to inculcate these teachings into their lives. They may understand what they ought to do. They may know what is right, but that gives no assurance that their lives are being touched and their conduct influenced. But let us tell a story of an obedient child, a character in whose life truthfulness was wrought out, or a person whose life seemed to be motivated by love and helpfulness, and the abstract virtues become living, concrete, and vital. The story stands unparalleled for its truth-carrying power.

Influence on life.—Living truth has an influence on life. After having heard the story of Moses, the prince and shepherd, the child will strive in his own way to be obedient. The story of David, the brave youth, will send boys and girls out to be courageous. The stories of the kindness of Jesus to all who were sick or in distress rarely fail to enlist the sympathy of the child for those whom he may help.

Moreover, the influence of the story is not merely temporary. The truth of this statement can be verified by the individual readers of this book. Stories heard

during childhood stand out in memory, now a permanent possession. They have become a part of life.

How to Use the Story

The inherent value of the story makes it all the more important that suitable use be made of it. Many a story has failed to be of the greatest service because it was wrongly used.

Teacher should tell, not read, the story.—Not infrequently we find the unprepared teacher following the line of least resistance by reading the lesson from her text. A book in the hand of the teacher is a barrier between her and the children. The interest of the teacher is divided between the contents of the book and the waiting children. She should cast aside her book and with hands unhampered and eyes perfectly free to follow the changing expressions of the children, tell the story as if it came from her heart—as though it were a part of her very life.

Children should not read the lesson story.—Sometimes a teacher even allows the lesson period to degenerate into a reading lesson by asking the children to read "by turns" from the lesson paper. Such carelessness, lack of preparation, and utter disregard for all the laws of teaching is unpardonable. The teacher may thus "fill in" the allotted time for study, but she has failed absolutely in the teaching process.

A lesson leaflet in the hands of children who do not understand the material which is being presented and who have only partially mastered the mechanics of reading is an insurmountable obstacle in the teaching of religion. A certain primary class was to study the lesson "The Boy Samuel." Mary was asked to read the first paragraph. All went well until she came to the word

"Hannah," which was a stumbling-block to her. "Hosanna," loudly whispered the child next to her, and the reading continued to the entire satisfaction of everyone concerned.

Use of story leaflet.—The leaflet is designed for the use of the child, and the teacher should try to stimulate interest in it by calling to the attention of the child the story to be found in it, but it can be used advantageously only after the lesson has been presented. The paper is very valuable in the home, where the child, listening to its contents or reading it for himself, will interpret it in the light of the first presentation made by the church school teacher. First impressions tend to persist, and it should be the ambition of every teacher to present the truth in a clear, concise, and appealing way, so that the child will ever think of it as a thing of life and beauty rather than as a jumble of words.

Let no teacher of little children be satisfied to say, "I cannot tell a story," but, rather, let her through study and practice so master the art that from time to time the children will look expectantly to her with the appeal in their eyes, "Tell us another story."

Exposition:

Use of exposition.

Conversation:

Reviewing preceding lesson.
Reviewing a series of lessons.
Stimulating response to the lesson.

Story:

Wide use.
Universal appeal.
Makes truth vital.
Influence upon life.

How to Use the Story:

Teacher should tell, not read the story.
Children should not read the story.
Use of story leaflet.

Suggestions for Further Study

1. Give reasons for believing the story to be a valuable means of instruction for primary children.
2. Mention the various methods of instruction used in teaching primary children. Discuss the use of each.
3. Give illustrations of the effect of stories on primary children.
4. What has been the influence of the story on your own life?

Books for Reference

Stories and Story Telling, Edward Porter St. John.
Use of the Story in Religious Education, Margaret W. Eggleston.
Story-Telling, Questioning, and Studying, Herman Harrell Horne.
The Recitation, George Herbert Betts.

CHAPTER IV

STRUCTURE OF THE STORY

Since the teacher in the church school must secure lesson material from various sources, and since in a great many cases it is necessary to reorganize it to secure the story form, it might be well to ask, "What is a story?" A story to be structurally sound must consist of four parts: introduction, succession of events, climax, and conclusion.

Introduction

Everything must have a beginning, and the maxim, "Well begun is half done," applies particularly to the story. The purpose of the first few sentences, or introductory portion of the story, is to arrest attention, arouse interest, provide a background for action, and give some hint as to what the story portends.

To accomplish so much by means of only a few sentences means a careful selection of each word and phrase. Some of the principles to be observed in the introduction of the story are as follows:

Avoid general introductions.—An introduction should be a vital part of a particular story. An introduction that may be used for *any* story is usually good for *no* story. It is not especially helpful to dwell at length on the source of the story, tell how much it has been used in times past, or anticipate how much the children are going to enjoy it. Neither is it necessary to spend precious moments in the opening of the story to admonish children to listen carefully to what is going to be said. Rather plunge at once into an appropriate introduction.

The following introductions are too general in character:

We have many beautiful stories from the Bible, some from the Old Testament and some from the New Testament. To-day we are going to have a story of a brave captain. I am sure you are going to enjoy it if you listen quite carefully to every word I say.

This is a story of the long-ago. It was told to boys and girls in Hebrew homes in the land where Christ lived. The children loved it very much and often said to their mothers, "Tell it again! Tell it again!"

Avoid introducing a story with a question.—In telling a story our aim is to capture the attention of the listeners and carry it with us through a special train of thought presented by a particular series of incidents. The question has a tendency to dissipate rather than concentrate thought. This principle is illustrated negatively by the following introductions:

I am going to tell you a story this morning about a man who was in a boat. Can you guess who it was?

"Jesus," "Paul," "Jonah" guess the children in rapid succession, and the introduction has failed in one of its chief purposes, namely, to center interest.

When I came into the room this morning, what do you suppose I found?

Or, again, As I was walking down the road, what do you think I saw?

There is nothing to indicate what sort of answer is desired. A whole group of possible answers is thrown before the child for his selection, and there may be as many different responses as there are individuals in the class.

It is usually unwise to raise a question at any time during the story unless it is one that can be answered

by "Yes" or "No," and the sympathy of the group is such that you feel assured the response will be unanimous.

Avoid introducing a story with a story.—This always seems like a trick to catch the attention of the child and suggests that possibly the story proper does not possess the drawing power necessary to enlist interest. The tendency is for the interest to center in the introductory story rather than the story itself. The principle is illustrated by the following introduction:

Once there were two children, Mary and John. They had a beautiful home in the country and spent most of the day working and playing out of doors. One morning in the early spring they went into the garden. The snow was gone and the warm sun as it looked down seemed to say, "It is time to plant the tiny seeds." They worked for a long time making their little garden beds nice and smooth, and then they hid the little brown seeds in the soft, warm earth. When it was evening they went into the house to mother and she told them this story: "Once upon a time there lived a little boy named Samuel," etc.

In this instance the children are very apt to be more interested in Mary and John than in the boy Samuel, who is the hero of the story.

Be brief.—The child's attention is arrested by the ever-loved phrase, "Once upon a time," but his interest can be held over only a few sentences of general concern about the characters that are to appear, while he anticipates what they are going to do or what is going to happen to them. After the curtain rises he does not want to wait long for the play to begin. His plea is always, "Do not tell me about people or things, but tell me what they say and do."

It is impossible to indicate the exact length of a desirable introduction, as there is variation for different stories. Sometimes a single sentence is sufficient and it is seldom, indeed, that more than one short paragraph is needed. Sometimes the action of the story may start in the first sentence.

Jesus was a master story-teller. His stories are striking examples of brevity. Note the following introductions:

"A certain man made a great supper, and bade many" (Luke 14. 16).

"The sower went forth to sow his seed" (Luke 8. 5).

"A man, going into another country, called his own servants, and delivered unto them his goods" (Matt. 25. 14).

Use concrete words and short sentences.—The very first words of the story should be suggestive. They should throw some concrete picture before the child's mind. Sometimes it is possible to make an appeal to the senses. It is not wise to try to crowd too much into one sentence. It is better to use short sentences. Make each one clear and concise.

Illustrations.—The preceding principles are illustrated in the following introductions:

The Boy Samuel.—There was once a woman named Hannah. She had a beautiful home and a husband who loved her and did everything he could to make her happy. But she was not happy, for she had no little child. She wanted a son more than anything else in the world.

The Israelites in the Wilderness.—There was once a great crowd of people making a long journey. They were traveling across a desert country where there were no trees and no flowers. There was not even a road to

1 Sam. 1. Outline-
1. A home. no child
2. Mother's sorrow
Mother's prayer
3. Baby came
4. Lent to God.

guide them along the way. There were no trains, so they rode on camels. There were no stores along the way, so they carried their food and clothing in bundles. And because there was no place for them to sleep at night they carried their tents with them.

David and the Giant Goliath.—David was a young shepherd lad. He took care of his father's sheep in the fields near Bethlehem. He had three big brothers who were soldiers. They had gone to war to fight for King Saul and to try to drive the Philistines back to their own country. One day David went to see his brothers.

Joseph the Obedient Boy.—There was once a boy named Joseph. He lived with his father and eleven brothers. They had a great many sheep and herded them on the hillside near by. Joseph was a very obedient boy, and his father loved him more than he loved any of the other sons.

David Spares Saul's Life.—King Saul and his soldiers had been marching all day and they were very tired. They had been searching for David. It was night and they lay down on the hillside to sleep. Round about the king lay his thousands of soldiers to keep him from harm.

The Visit of the Wise Men.—In a certain country there lived some very wise men. They knew all about the stars: when they would shine each night and where they could be seen in the sky. They knew by heart all the names and all the secrets of the stars. They had heard that a new star was going to shine out in the sky and they were watching for it.

Succession of Incidents

The succession of incidents constitutes the body of the story, and too much care cannot be exercised in making it clear, logical, progressive, and unified.

Avoid using unorganized jumble of incidents.—Many a so-called story consists of a jumble of incidents strung together and leading to no particular thought. Such a recital of incidents might continue indefinitely or be brought to a close at any minute. The effect would be the same. Not infrequently the Sunday school teacher simply "tells on" until the dismissal bell rings. There seem to be no steps leading upward, no lift to the high point or climax of the story. Such a narrative might be represented graphically by a somewhat irregular line that runs on a dead level of monotony, without increasing interest or climax, as:

Avoid unnecessary explanations and details.—It is an easy matter to introduce so much descriptive or explanatory matter that the thread of the story is either broken or obscured. Do not allow yourself to be led into byways by the temptation to use unnecessary details. Use only enough descriptive material to make the incidents clear. If more than that is used, the action cannot move uninterruptedly toward the climax. A story in which the action is interrupted by unnecessary details might be represented by the following crooked line rising in a wavering manner toward the climax:

Never say, "I forgot."—Try to arrange the incidents so carefully that it will never be necessary, on

reaching a certain point in the story, to go back and drag in forgotten incidents with the words, "O, I forgot." We are saying to the children in reality if not in words, "Hold your attention at this point while I go out and bring in material that will make it possible for us to proceed." The following diagram illustrates such a story:

Move steadily toward the climax.—In contrast to the preceding diagrams, the following line might represent the ideal story where the incidents are so organized that the action is rapid and moves directly and without interruptions toward the climax:

Climax

The climax is the point in which the story comes to its culmination. It is the heart, the kernel, the high point of the story. To miss it is to lose the whole story and to obscure it by details or bits of explanatory material is to lessen its value and effect upon the child.

Climax must be clear and outstanding.—In analyzing, building, or telling a story it is well to find the climax first and keep it clearly in mind at every step of

the way. It should be the standard used in selecting material for the story. Shall I eliminate this incident or add that one? is a question that confronts the story maker. And the answer comes in the form of another question—Is such material necessary in order to make the climax clear and emphatic? Again, Is it necessary to use certain descriptive material? And the answer comes—Does it obscure the climax or delay unduly the action leading to it, or does it make the point of the story more outstanding?

We have all listened to jokes that had no point. It was simply a case where the story-teller either did not see or did not present the climax. Sometimes a story that appeals to you mightily seems to fall flat when it comes from your lips. I wonder if that is not because you yourself have failed to get the climax.

Illustrations.—The climax for a particular story may vary for children of different ages. It is always determined by the purpose you have in mind in telling the story.

The story of the triumphal entry of Jesus into Jerusalem is told to show the children's love for Jesus. The climax is reached when the children wave their palm branches in the air and sing, "Hosanna! Hosanna! Hosanna in the Highest!"

Christ's love for the children is shown by the story, "Christ Blessing Little Children." The climax is linked with the words, "Suffer the little children to come unto me, and forbid them not: for to such belongeth the kingdom of God," when Christ gathers the children to him and gives them his blessing.

The story of the baby Moses may be told to show God's care for his children. Interest is most keen when the child is rescued from danger by the princess and

returned to his mother. This indicates that the climax may be located at that point in the story.

It is most interesting and helpful to read a large number of stories and star the sentence or paragraph which you think contains the climax. A climax must be produced or the material must be cast aside as unsatisfactory as a story.

Conclusion

It is well to know when and how to stop. Sometimes a story closes with the climax. This is especially true when the climax contains an element of surprise. But for a majority of stories, a few concluding words are necessary to put the mind at rest and give it freedom to ponder on the thought of the story. A few rules might be quite rigidly adhered to:

Do not moralize.—To attempt to explain the moral significance of a story is to discount the intelligence of the listener, and cause the story to lose its force. All desire to imitate the hero of the story is gone the moment we say: "Now, Johnnie, you see how good this little boy was. I hope you will go home and try to be just as good and kind by helping your mother: carry in wood, pick up toys," etc. No child likes to be preached to. The child says in thought if not in word, "Tell me what the characters say and do and I'll decide what lesson they teach me." If adequate preparation has been made and the story itself is well told, there is no danger of the child's missing the lesson truth.

Do not summarize.—It is wearisome to hear reiterated incidents that have been grasped perfectly and thoroughly understood. How useless to continue: "You see they hid the baby for fear the king would kill him, and the sister watched that no harm would come to

him. He was saved too, wasn't he?" I can imagine the child thinking, if his interest is not destroyed altogether, "Please stop talking so that I can think."

Do not close with a note of uncertainty.—It is unfortunate to say, "And what do you suppose they did then?" or "I leave you to guess what followed." The mind naturally searches on and on for a possible solution and cannot give itself over entirely to the enjoyment of what already has been told.

Do not have an unhappy ending.—Tragedy does not belong to childhood. A bloody ending is not justifiable even if it be meting out justice to a villain. Let the good triumph and the story end happily. To be sure, David must kill the giant Goliath, but the closing thought must be the triumph of God through his people, the Israelites.

Be brief and concise.—Make the conclusion very brief. Let the words be carefully chosen, and the few sentences or short paragraph satisfying.

Illustrations.—Appropriate conclusions for a few of the Bible Stories are given below:

The Baby Moses.—Then the mother took her little baby joyfully home with her. She was very happy to have him again and to know that he was safe from danger.

The Shepherds Visit the Christ-Child.—The shepherds went back to their flocks on the hillside. They were happier than they had ever been before because they had seen the Christ-child who had come to be their King.

Israelites Find Water in the Desert.—They were so happy to find water and a cool, shady place that they pitched their tents by the springs and stayed there many days.

Summary

The following diagram represents a story with a perfect structure: short, meaningful introduction, succession of incidents leading rapidly to the climax, an outstanding climax, and a brief conclusion that brings absolute satisfaction to the listener.

Structure of the Story

Introduction:

Avoid general introductions.
Avoid introducing a story with a question.
Avoid introducing a story with a story.
Be brief. - Ill. some of Jesus' introductions.
Use concrete words and short sentences.
Illustrations.

Succession of Incidents:

Avoid using unorganized jumble of incidents.
Avoid unnecessary explanations and details.
Never say, "I forgot."
Move steadily toward climax.

Climax:

Must be clear and outstanding.
Illustrations.

Conclusion:

Do not moralize.
Do not summarize.
Do not close with a note of uncertainty.

Do not have an unhappy ending.
Be brief and concise.
Illustrations.

Summary.

Suggestions for Further Study

1. Study a number of children's stories, noting the four parts: introduction, succession of incidents, climax, and conclusion.
2. Note incidents listed in different stories and see whether or not they are emphasized or obscured by explanations and descriptive material.
3. Write the introductions and conclusions for five Bible stories. 3

Books for Further Reading

Stories and Story Telling, Edward Porter St. John.

Write introduction & conclusion for 3 stories Jesus told.

7 of 7

CHAPTER V

PREPARATION OF THE STORY

Many teachers in the church school rely with too much confidence upon the lesson text. In case they give the matter any consideration it is to come to the ready conclusion that the stories presented in the various courses of study are prepared by experts and that it little behooves them to make any changes.

The written story versus the story that is told.—This question might arise: Is it *never* wise to tell a story in the form in which it appears on the printed page? There are some stories so perfect that to change one word seems to mar their beauty. This is true of many of the charming stories written by Laura E. Richards. When using a story of this character, as far as possible preserve the form and wording as they are given, but study the story so carefully that in telling it you will give the story plus your own appreciation of it.

The majority of stories, however, no matter how charming they are to read, are not altogether suitable for telling, in their written form. Even when special effort is made to suit the form to the needs of oral delivery, it is seldom indeed that a story appears in such form that the experienced teacher does not feel that some changes are desirable.

Use of teachers' texts.—The stories that appear in the texts for teachers are valuable and may be used as a guide in preparing the lesson story, but they were not intended to be used verbatim. No two people tell a story in the same way. There are different methods of

handling material as well as individual modes of expression. The story must take on something of the character of the one who is relating it, and this is possible only when the teacher is telling her own story and not one that belongs to someone else.

The attitude of the teacher toward the "prepared" material should be inquisitive and critical and not blind and credulous. She should make a study of the general problem of adaptation, so that she can approach each story intelligently and know how to evaluate it, strengthening weak points, if there be any, and changing it to meet her particular, immediate needs. Without this insight and skill the church school teacher never can achieve great success.

How to Prepare the Bible Story

The process of story preparation is practically the same for all types of stories; but since many of the stories used in the various courses for teaching religion are taken from the Bible and so many books dealing with the secular story are at the disposal of primary teachers, it seems wise for us to confine our study to the preparation of Bible stories.

The following process of story preparation is suggested for all teachers of little children and urged upon inexperienced teachers. This process may seem a long and somewhat unnecessary one and the trained teacher may find it possible to abbreviate it somewhat. But for the inexperienced teacher or one who, though having been a teacher for a great many years, has never considered her task seriously or approached it systematically, there is distinct value in such a rigorous schedule.

Read Bible material.—There is always a portion of Scripture suggested which is used as a basis for the

story. This should be read and studied carefully in order to make sure that correct interpretation will be given to the story. The teacher should know something about the conditions under which the story was produced and the purpose for which it was told originally.

Read additional material.—Books on manners and customs of the people are very helpful and often enable the teacher to make the story more clear and beautiful than it would otherwise be. They also help her to interpret aright the incidents as they are given.

Although primary children are not interested in a geographical background, it is well for the teacher to know something of the country in which the scenes of the story are laid. Of course, for sand-table work an idea of topographical features is necessary.

Read different versions of the story to be told.—First the teacher should read carefully and evaluate the story found in her text. In addition it is helpful for her to read the same story as told by different writers. These interpretations will be found in Sunday-school publications and in Bible story books written for children.

Decide upon purpose of story.—Every story should be told with some particular purpose in mind. It is possible to use a single story to teach a great number of different truths. For example, the story of "Naaman, the Leper," might be told to illustrate the theme "The Helpfulness of the Little Girl." It shows how obedience on the part of Naaman was rewarded, and it is also illustrative of a lesson of service on the part of the prophet Elisha. The story of Hannah and her boy Samuel might be told to impress the thoughts of mother love, sacrifice, service of a child, or willingness to hear the voice of God.

In preparing a story for primary children we should look for a positive, wholesome truth. Negative illustrations may prove to be helpfully suggestive. One teacher in telling the story of Jesus feeding the hungry multitude unwisely pictured the little boy who gave the loaves and fishes as being angry when he saw Jesus giving them away again. In a certain version of the story of "The Boy Samuel" the mother is presented as one who most reluctantly gave her child to Eli. She did it as one who had promised and she knew God would require her to do it, rather than as a loving mother who was most happy to do that which would be of great benefit in helping her boy to develop into a beautiful character.

From among the various truths possible for a story to portray let us choose the one that seems adapted to our purpose and to the understanding of the children. In the graded courses of study the various lessons are grouped about themes which seem to indicate the emphasis desired. Let us study these themes most carefully and attempt to relate the story to them.

Select and arrange incidents.—The teacher must decide upon the incidents to be used in the story. This work naturally falls into three groups. The principles used are stated below and illustrations given:

Incidents Used as Given in Narrative.—At times the incidents used in a story may be presented in number and order just as they appear in the portion of Scripture selected. This may be illustrated by the Christmas story found in Luke 2. 1–20:

Decree of Cæsar Augustus.
Joseph and Mary journey to Bethlehem.
Find the inn occupied.
Lodge in stable.

Birth of Christ.
Shepherds hear the song of the angels.
Shepherds go to Bethlehem.
Find the Babe.
Worship him.
Return to their sheep on the hillside.

Incidents Eliminated.—Frequently it is necessary for the sake of brevity and conciseness to condense or leave out temporarily some of the incidents given in the Bible narrative.

In the story of "Naaman and the Captive Maid," found in 2 Kings, chapter 5, the following incidents are related:

Naaman, the Syrian captain, is ill, captive maid is in the home, maid tells of prophet in Samaria, Naaman reports the message to the king of Syria, Naaman is sent with a letter and much gold to the king of Israel, king of Israel declares that he has no power of healing, Elisha hears of incident and sends for Naaman, Naaman arrives at Elisha's house, Elisha sends messenger telling him to go and wash in the Jordan seven times, Naaman is angry and turns away, servants persuade him to remain, he washes and is clean, offers Elisha a present, Elisha refuses; Elisha's servant, Gehazi, follows and claims that his master has sent him for money and garments, when questioned by Elisha he denies that he received anything, leprosy is visited upon Gehazi.

The facts that Naaman reported to the king of Syria for permission to depart and that he made a mistake by appearing before the king of Israel to be healed are unnecessary to the story, and the whole series of incidents which cluster about Gehazi may be eliminated. The children are interested in the little girl in this strange home, in hearing of the great service which she

rendered the Syrian captain, and in knowing that all she promised came true and Naaman returned home a well and happy man.

The order of arrangement of incidents may remain practically as given and the body of the story would consist of the following:

Captive maid in Syrian home.
Master ill.
Maid tells of Prophet Elisha.
Naaman makes a journey to Samaria.
Arrives at Elisha's house.
Is told what he must do.
Doubts and starts to turn back.
Servants persuade him to remain.
Washes in Jordan and is healed.
Thanks Elisha.
Returns home joyfully.

The thread of the story is not broken, the climax is not weakened, and, stripped of many details, the action of the story is made more direct and rapid.

Care should be exercised that nothing is eliminated that will weaken the story, change the thread of thought, or alter the purpose for which it was written. For instance, in telling the story of "The Friendship of David and Jonathan" the teacher could not omit the incident of Saul's displeasure with David, else there would be no reason for David to hide, and the parting scene between these two friends would lose much of its value. In telling the story of David and Goliath do not for the sake of avoiding cruelty fail to tell of the killing of the giant, else you make of no avail the effort of David and you fail to show the strength of God's people. You have a story without a climax. In the story of Jesus and the fisherman it is necessary to tell of the time of

toil and disappointment in order by contrast to show the greatness and joy of the help which Jesus rendered.

In an attempt to eliminate some undesirable features, such as the fear element or incidents which show great cruelty, stories are often quite distorted. The following will serve as an illustration:

"Once there was a man who was going from Jerusalem to Jericho. After he had traveled some distance, the sun grew very hot and he began to feel ill. He climbed off his horse and lay down by the roadside." Then follows an account of the priest and the Levite who passed by, and last of all of the Samaritan who loved the stranger and carried him on to the inn where he received the help he so much needed.

Nothing should be done that will spoil the story for future use. The junior child when he hears again or reads a story which he studied in the primary grades should not be able to say, "That is not the way I heard the story." To be sure, it will not be the same story word for word; it will be richer in details and more comprehensive, but as material is added to the heart of the story the response of the child should be, "That story is more beautiful than I ever dreamed." It is entirely possible to leave with the primary child a suggestive interest that will make possible later enjoyment of the same story.

Incidents Added.—In some instances it is necessary to add to the material given in the text, touches that give local color, or to insert probable happenings that give continuity or action to the story.

The beautiful story of "Christ Blessing Little Children" is contained in two verses of Scripture, Luke 18. 15, 16. In order to secure a child's story, incidents might be chosen and arranged as follows:

Children in Jewish home.
They hear that Jesus is to visit a nearby village.
Mother tells stories of Jesus.
Promises to take them on the following day.
Anticipation of children.
Preparation for the journey.
The trip.
Brother and sister run ahead. Mother carries baby.
Children pick flowers as they go through the meadow.
Meet other children.
See crowd.
Hasten to see Jesus and arrive before mothers.
Push through crowd.
Disciples tell them not to bother Jesus.
Children disappointed.
Mothers arrive and are on the point of recalling children.
Jesus extends his hands and welcomes them.
Takes them in his arms and blesses them.
They return home happy.

Write introductory and concluding sentences.—It is well to be fortified at the beginning and end of the story, and for that reason it is wise to decide definitely what is to be said in the introduction and the conclusion. Write out these parts carefully. (See outlines at close of chapter.) Many a story is lost because it is fumbled in the very beginning, and not infrequently much of the value of a story is sacrificed because a person does not know when or how to stop. It is not a bad idea to memorize the first and last sentences of a story.

Write the story.—For teachers who are trained and have had broad experience this step will be unnecessary The outline will be sufficient guide. But for the beginner or that teacher who, though experienced, has not

been definitely trained, it is helpful to reduce the stories to writing. Ideas that are somewhat vague take definite form in concise statements.

I am well aware of the fact that there are people for whom story-telling is easy. They seem to have natural ability in relating tales. They are able to secure and hold the attention of the child without knowing how they do it. To such a person the analysis and writing of a story may seem an absurdity and to some it might not be a help. But the work of even a "born" story-teller is often improved by such definite study. Natural ability is not sacrificed or even minimized by this process. It finds more complete sway under more favorable circumstances.

But we are concerned especially with that vast majority of teachers who are beginning to study the art of story-telling. In spite of all that is said about story-tellers being born and not made, it is nevertheless true that anyone, by study and practice, can learn to tell stories. The art of story-telling is not learned by adopting the manner of some story-teller and attempting to imitate her in relating a series of incidents in a perfectly spontaneous way. We little realize how many hours of study are sometimes spent on a story that seems to flow easily and naturally from the lips of the successful story-teller. Let that teacher who wishes to master the art give time and diligent study to the preparation of her story. Ease and spontaneity will come as a natural result.

Perhaps the church school teacher will not find it possible to write every story which she will use in the church school, but even a few stories carefully written will tend to give definiteness and power in the study and preparation of others.

Study but do not memorize the story.—It is not wise to memorize the story verbatim. To do so tends to make story-telling mechanical. It limits the teacher's freedom. Her interest is often centered in words rather than in the incidents of the story. When a story is being told word for word it leaves the teacher at the mercy of memory: in case a word is forgotten the story is broken and she not only has to search for a substitute, but often forgets the thought. It may happen that the trend of the story is broken altogether.

A good story-teller reads the response in the shining eyes and facial expressions of the children. If for a moment the interest lags, she may realize that she is relating those things for which they have neither experience nor background. Or perhaps a word or phrase has not been understood. Possibly a word picture has been indistinct. In such cases the story-teller feels free to insert whatever sentences seem necessary in order to carry the interest of her listeners on through the story.

It is well, however, to know the outline so thoroughly that neither interruption nor surprise can cause a break in the story. Memorize the opening and closing sentences, some of the telling phrases, and certain expressions that are repeated. If rhymes occur, it is necessary to know them word for word.

Practice.—"Practice makes perfect" is a maxim that applies to story-telling. There is great value in telling the story aloud. It helps the story-teller to realize how it is going to sound and causes her to choose her words definitely and accurately. The teacher who merely thinks through her story often finds herself searching for words at the critical moment. Tell your story again and again and again in order to make every word count and every phrase and sentence carry its full meaning.

Diferentiate between pratice & memorization;

Tell it until it becomes second nature, until you put a part of yourself into it, so that in telling it you are able to give of yourself to the children rather than simply give word for word a series of ideas from a Sunday School Quarterly. The value of the story is not exhausted when it has been told once. When a teacher once masters a story she wants to tell it on every possible occasion and children are just as delighted to hear it again and again. They greet it as an old friend. I wonder if it would not be wise to tell fewer stories, to make them more nearly perfect, and to repeat them often so that the children would have an opportunity to assimilate them and meditate upon the truths they teach.

Let us as church school teachers pause to realize the magnitude of our task and then approach it in such a way that real efficiency will result. Every teacher should cherish the desire to become a story-teller. Nothing less than that is worthy of one who is directing little children in their development toward mature Christian character.

Outlines of Bible Stories

In order to assist the teacher in selecting and arranging her material and to give some idea of the framework of a story, typical stories are outlined showing introduction, succession of incidents, climax and conclusion:

The Friendship of David and Jonathan.—1 Sam. 18. 19. 20. After David had fought bravely with the giant, Goliath, he went to live with King Saul. Saul was very proud of this young shepherd lad. He wanted to have him near, and loved to listen to him play on his harp. The king had a son whose name was

Jonathan. Jonathan grew to love David as if he were his own brother.

Jonathan gave David his robe, sword, bow, and girdle.
People sang praises to David.
Saul became jealous and tried to kill David.
David escaped.
David counseled with Jonathan.
Jonathan warned him to hide.
King missed David and inquired for him.
King was very angry and threatened to kill David.
Jonathan went to the field and told David to escape.
The parting.

David came out of his hiding place and saw Jonathan waiting for him. These two friends who had loved each other so dearly had to say good-by. They kissed each other and promised that they would always be friends no matter where they were. Then they parted: Jonathan went back to his home and David went on his way.

Jesus and the Nobleman's Son.—John 4. 46–53. There was once a nobleman whose son was very ill. The poor boy tossed to and fro on his pillow, and they could do nothing to make him well.

Father heard that Jesus was passing through the country.
Went to see Jesus.
Saw crowd in distance.
Ran to Jesus.
Begged him to come down and heal his son.
Jesus said, "Go thy way; thy son liveth."
Nobleman hurried home.
Servants met him saying that his son lived.
Child had begun to mend at seventh hour.
Then the nobleman knew that it was at the same

hour that Jesus had said, "Thy son liveth." And how happy they all were that the son was well again.

The Gift of Manna.—Exod. 16. 1–18. Some people, called Israelites, were making a journey. They carried their clothes in bundles and made ready a lunch to eat along the way, for their journey was to be a long one.

Started on journey.
Enjoyed food.
Ground meal for more food.
Supply exhausted.
Told Moses of their needs.
God reassured Moses.
Moses talked to the people.
Quails sent.
Manna provided.

They ate all they wanted and were happy and contented and thanked God for his good gift to them.

Moses, an Obedient Man.—Exod. 3. 1–12 and 4. 20. There was once a man named Moses. One day he was out on the hillside herding his sheep.

Saw a bright light.
Went to it.
God told Moses to return to Egypt.
Moses feared king.
God reassured him.
Moses feared own weakness.
God reassured him.
Left flock and returned to Egypt.

So he went back to Egypt to help the people there and to do what God wanted him to do.

The Story of the Garden of Eden.—Gen. 1. 1–23. Long ago before there were any people or any houses, before there were any trees or flowers, before there was even a world, there was God.

Created land and water.
Day and night.
Grass and trees.
Birds and animals.
People.

They were going to live upon this earth to love and enjoy all of these things and to care for them every day.

Preparation of the Story

Introduction:

Written story versus story that is told.
Use of teacher's texts.

How to Prepare the Bible Story:

Read Bible material.
Read additional material.
Read different versions of the story.
Decide upon purpose of the story.
Select and arrange incidents.
Write introduction and conclusion.
Write the story.
Study but do not memorize the story.
Practice.

Outlines of Bible Stories:

Friendship of David and Jonathan.
Jesus and the Nobleman's Son.
The Gift of Manna.
Moses, an Obedient Man.
Garden of Eden.

Suggestions for Further Study

1. Mention three Bible stories which are made more effective by the elimination of some of the incidents listed in the original.

2. Suggest three Bible stories where it would be necessary to add material to make a story suitable for children. – Jesus & children – Triumphal entry
3. Outline three Bible stories.
4. Write one story.

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CHAPTER VI

MAKING THE STORY GRIP

The structure of the story as presented in the preceding chapter is merely the skeleton to which must be added flesh and blood. It needs the breath of life. Good structure is essential to a story. It is also true that one may have perfect structure and yet produce a very poor and ineffective story if into the incidents there has not been breathed the breath of life.

How to Make the Story Effective

Granting good structure, there are a number of means employed by the story-teller in making the story interesting and attractive to children. Some of the most important ones are given below.

Simple and concrete words.—This does not mean that we are to use baby talk or words of one syllable, but that we should select words that are within the range of the child's understanding. To use words that are beyond his comprehension is to place an insurmountable barrier in his way. Difficult or abstract words may blur important portions of the story and cause the child to lose the thread of thought entirely. The teacher should choose simple, concrete words that will throw a picture before the mind of the child. For example, contrast the effectiveness of the following sets of sentences:

A little bird came into the garden. Its coloring was quite attractive.

A little bird came hopping into the garden. Its coat was as yellow as a lemon.

A giant came to meet David. He was large, had great strength, and was well protected by his armor and everybody knew that he had advantage over the shepherd lad.

A giant came to meet David. He was taller than any man you ever saw, and was strong enough to fight two or three grown men. He had a heavy iron armor over his whole body. He even wore a great iron hat on his head and carried an iron shield in front of him. And when David, the shepherd lad, walked out to meet him with nothing except his staff and a sling the people said, "Surely the giant will kill him."

Naaman was grateful to the prophet for what he had done for him. He expressed his thanks and went joyfully home. The little girl also rejoiced with him.

Naaman was very glad that he was well again. He went to Elisha and said, "Thank you for your kindness to me." Then he hurried to his chariot and drove home as rapidly as he possibly could. He told his wife and the little girl what had happened and they were as happy as happy could be.

Direct discourse.—A real story-teller is so absorbed in making the characters of the story live for the children that she forgets all about herself. The most effective way to make the story strong and vital is to give one's full attention to the task of making the characters act and talk. Do not talk about persons in the story. Let them talk for themselves. Inanimate things, as well as birds and animals, may be endowed with speech. It is almost impossible to use too much direct discourse in telling stories to children. Note the following contrasting illustrations:

The giant declared that he was strong enough to kill David, but David answered that he came in the name of the Lord, who would give him strength.

The giant said: "Am I a dog, that thou comest to me with staves? . . . Come to me, and I will give thy flesh unto the birds of the heavens, and to the beasts of the field." And David answered: "Thou comest to me with a sword, and with a spear, and with a shield: but I come to thee in the name of the Lord of Hosts, the God of the armies of Israel."

As the little baby Moses lay there in the basket the birds and wind and water seemed to tell him that God would take care of him.

The little birds twittered in the trees and seemed to say: "Don't be afraid, little baby. God will take care of you." The wind whistled softly through the trees: "Don't be afraid. God will take care of you." And even the water as it went swish, swish around the basket said as plainly as could be: "Don't be afraid. God will take care of you."

The princess said that it was a dear little baby, but that she did not know how to care for it, and that she would need a nurse. The baby's sister came running quickly and said she could find one.

The princess said: "It's a dear little baby! I should like to have him for my very own, but I do not know how to care for him. I must see if I can find a nurse somewhere." Miriam had heard all this, and she came running up quickly and said, "I know someone who would care for the baby, Princess." Then she ran home as quickly as she could and brought her mother.

The mother sheep rubbed against the shepherd and said in her own way that she wished he would try to find her little lamb.

The mother sheep rubbed against the shepherd and seemed to say, "Can't you find my little sheep that is lost?"

Repetition.—The charm of many a child's tale lies in the fact that it employs repetition. To this fact may be attributed largely the child's love for the story of the three bears with its "Who's been drinking my milk?" "Who's been sitting in my chair?" "Who's been lying in my bed?" Children are attracted by that element in the story of the three pigs expressed in the words, "Then I'll huff and I'll puff and I'll blow your house in."

The child recognizes with joy the recurring words or sentences and welcomes them as old friends. It gives him a sense of "at-homeness" in the story.

This is an element which can and should be introduced into our Bible stories. In the story of the shepherd and his sheep this element of strength is illustrated by the expressions "He counted on and on and on," and "He went over the hills and through the valleys." In telling about the tall church tower it gives the child a feeling of its height to say, "The tower rose up, up, up toward the sky."

Miss Danielson, in The Little Child and the Heavenly Father, gives a delightful example of repetition in the story of "The Boy Samuel" when she says that his mother goes up to the temple each year "when the grapes have turned purple and the corn is gathered in." She also uses this effective means in telling the story of Daniel in the lions' den, when she speaks in a num-

ber of instances of Daniel going up, up, up to the roof of the house to pray. In the story given at the close of this chapter, note the repetition of words, phrases, and sentences.

Mimicry.—The teacher should not indulge in any grotesque and mirth-provoking imitations that are incongruous, but in a limited way most teachers will find it possible and helpful to imitate the sounds of different things of nature.

The wind sings, "Woo, woo," softly through the trees. The rain falls "patter, patter" or with a gentle "tap, tap, tap" on the window pane. The birds sing, "Cheep, cheep," or "Cheer-up, cheer-up" at the coming of spring, and the sheep quite naturally answers in his own tongue, "Ba, ba" to the shepherd's call.

How to Tell the Story

Much of the charm of the story depends upon the way in which it is told. The most perfect and beautiful story may fail to be effective if it is told in a careless and indifferent manner, while one far less desirable in form and content may make its appeal simply because of the personality of the story-teller and her charm in relating it. Best results are attained when we secure a happy combination of the two: a story perfectly constructed and told in a charming manner.

For those who need to cultivate ability and power in telling a story the following points are mentioned as worthy of consideration and study:

See it.—It is absolutely essential to see the things you want others to see. When you are relating merely what somebody else saw or something that is hazy in your own mind, you can be assured that your listeners are going to be inattentive or indifferent. If there is a

single word-picture in the whole story that is indistinct in your own mind, do not tell the story until it has become clear. It sometimes helps to think of the story as a series of beautiful pictures which you hope to show to the children by means of words.

Feel it.—You must enter into the feelings of the characters. Rejoice with those who rejoice and weep with those who weep. Let your feelings and sympathies blend perfectly with those of the persons in the story.

Believe thoroughly in the story and the message it has to give. Do not deceive yourself into thinking that it may appeal to your listeners even if it does not appeal to you. Children are quick to detect insincerity and when their confidence in you is destroyed the story loses its value.

Do not be hasty, however, in dismissing a story by the thought, "I don't like it." Sometimes a feeling of appreciation for a story may be cultivated by study and practice. Try to like the story. Make yourself susceptible to its influence and see if it will not grow upon you.

If, on the other hand, you have told a story which you once liked, until you are "sick and tired of it" and it is no longer attractive to you, you may be sure it will have no appeal to the children. Either revive your interest and feeling or lay the story aside until you can come to it with freshness of interest.

Know it.—You must know your story absolutely. Uncertainty and hesitation are fatal to success in story-telling. It is neither necessary nor advisable to know the story word for word. Know your characters, know the circumstances in which they live, know what they are going to do, and know just how they are going to accomplish it.

Tell the story so that others can see and feel it.—Each teacher must tell the story in her own way. No rules can be laid down. One person may be successful in relating the tale dramatically while another person may make a strong appeal by telling the story in a perfectly quiet manner. Study yourself to know by what means you as an individual can make your story appealing. Do not try to imitate unique qualities in another story-teller.

Tell the story in a simple and straightforward way. Do not assume mannerisms of the finest story-teller. Be yourself; learn to be your best self. Enter into your story and tell it in an animated manner, but do not be sloppy or gushing.

Some story-tellers find gestures necessary. Others accomplish results with few or none. Gestures may assist in making some stories clear and be superfluous in others. Again, certain groups of children are helped materially by gestures while others find that aid unnecessary. Do not select certain gestures and tack them onto the story, but study yourself, your story, and your audience and use those gestures that come naturally and spontaneously as a means of making word-pictures clear and emphatic.

Use a clear but soft tone of voice. Speak distinctly and loudly enough so that every child can hear. Tell the story to all the children, not merely to those on the front row. At the same time remember that a soft tone of voice carries the feeling of mystery and is always alluring.

Illustrations

Below is given a story as it might be told to primary children. Study it from the standpoint of structure and note the means used to make it effective:

The Good Shepherd

Once there was a shepherd who had many, many sheep. He loved them very much and had them all named. There were Fleecy, Snowball, Mother Patience, Bright Eyes, and ever and ever so many more. The sheep loved the shepherd too, and knew his voice, and when he called they always came running quickly. In the daytime the shepherd led his sheep out into the green pastures, where they might eat the grass and drink the clear, cool water, and at night he kept them in a fold, where they were safe from harm.

One morning the shepherd started to take his sheep to the pasture. He opened the door of the fold, held his staff low across the doorway, and called, "Come, Fleecy! Come, Mother Patience! Come, Bright Eyes!" They all came quickly, and as they jumped over the staff, he counted, "One, two, three, four, five, six," and on and on and on until he had counted all of them. Then he started to lead them to the pasture.

They went to the first hill, but the grass was all nibbled off. It was bare, so they could not stop. They went through the valley and on to the next hill, but the grass was short there too, because they had grazed there also the day before. So they went on and on over hills and through valleys until at last they came to the mountainside where there was plenty to eat and drink. The nice, fresh grass seemed to say, "Come and eat! Come and eat!" and the little brook that was singing down the mountainside seemed to say, "Come and drink! Come and drink!" The trees too seemed to stretch out their arms and say, "Come and rest in my shade!"

The shepherd said, "This is where we shall stay

to-day," and he sank down in the shade of the tree. Some of the sheep nibbled the fresh grass, some stopped for a cool drink, and some scampered about, and all of them had a very happy time indeed.

Once little Bright Eyes strayed away from the others, and the shepherd had to call: "Come back, Bright Eyes, come back! You might get lost or hurt in the brambles."

So the day passed on until late in the afternoon the shepherd looked up into the sky and saw a black cloud gathering. "We must hurry," said he, "it is going to rain." So he gathered his sheep together quickly, so quickly that he did not notice that Bright Eyes was not there. Then he hurried the sheep down the mountainside and on toward home.

It grew darker and darker. Soon great drops of rain began to fall, slowly at first and then faster and faster until it was raining very hard. Over the hills and valleys they went and on and on and on until at last they came to the fold.

The shepherd opened the door of the fold, held his staff low across the doorway and as the sheep jumped over it he counted, "One, two, three, four, five, six," and on and on and on until he had counted all of them —but one was gone. He closed the door and looked at the flock carefully. It was Bright Eyes that was gone.

Now the shepherd was cold, wet, tired, and hungry, but he could not be happy to stay there when he knew that his little sheep was alone somewhere out in the dark and cold. Mother Patience rubbed against him and seemed to say, "Can you not find my little lamb that is lost?"

So the shepherd brought bowls of water for the thirsty sheep and bound up the scratches that the

STORY TIME

brambles had made. Then he went out again and back to the pasture.

When he came to the first hill he called, "Bright Eyes! Bright Eyes!" but there was no answer. He went down into the valley and on to the next hill calling again and again for his little sheep, but there was no answer. At last he came to the mountainside where the sheep had grazed all day, and again he called, "Bright Eyes! Bright Eyes!" There was a faint "Aa, Aa!" He called again and this time he heard very clearly, "Ba, Ba!" and he knew that Bright Eyes must be caught in the brambles near by. He pushed through the bushes, although they scratched his hands and tore his clothing, until at last he stood beside the poor little lamb that was held fast by the thorns.

He loosed it and lifted it up into his arms. Then he wrapped his great coat around the frightened and shivering lamb and started home.

Over the hills and through the valleys he went, but do you think he cared now that he was cold, wet, tired, and hungry? No, he did not think of that now because he had found the little sheep.

At last he came to the fold and put Bright Eyes down with the other sheep. Mother Patience rubbed against him and seemed to say, "Thank you, for finding my little lamb," and the shepherd was very happy because he had found the sheep that had been lost.

MAKING THE STORY GRIP

How to Make the Story Effective:

Simple and concrete words.
Direct discourse.
Repetition.
Mimicry.

How to Tell the Story:

See it.
Feel it.
Know it.
Tell it so that others can see it and feel it.

Illustration:

"The Good Shepherd."

Suggestions for Further Study

1. Enumerate the characteristics of good stories and discuss each.
2. Study a number of stories, substituting concrete for abstract words, and notice the difference in the appeal of the word pictures.
3. Study a number of stories, changing the indirect to direct discourse, and note how their effectiveness is increased.
4. What are the qualifications of a good story-teller?

Books for Reference

Stories and Story Telling, Edward Porter St. John.
For the Story-Teller, Carolyn Sherwin Bailey.
The Art of the Story-Teller, Marie Shedlock.
How to Tell Stories to Children, Sara Cone Bryant.
Story-Telling, Edna Lyman.
The Use of the Story in Religious Education, Margaret W. Eggleston.

CHAPTER VII

STORIES IN THE PRIMARY DEPARTMENT

There is no teaching device that can be employed more effectively in the religious education of the primary child than the story. Because the teacher will need to supplement the story material found in any course of study she may be using, and at times may wish to substitute lesson stories that more nearly meet her needs, she should be familiar with the various sources of stories, understand how to make suitable selections, and know when and how to use them.

Sources of Story Material

Stories that may be used in the religious education of the child are to be secured from many sources.

Bible.—The Bible is the great textbook of the Christian religion. Its stories are abundant in number and variety, rich in quality, and are permeated with great and abiding religious truths.

The Old Testament is particularly rich in children's story material. The great creation stories that recount so completely and beautifully the wonders of the world and make them all the work of the hand of God, come appropriately to the primary child as the natural answer to his questions, "Who?" "When?" "Where?" and "Why?" Because of the natural interest of children in other children, stories of the babyhood and early life of Joseph, Moses, Samuel, and David make a particular appeal. The inimitable Joseph stories, relating the adventures of this hero from his boyhood to the

time down in Egypt when he cared for his aged father and on to the close of his life, with scarcely an exception, are suitable for primary children. The account of the struggles and victories of the later life of David appeal particularly to older primary children. Single selections from the lives of Abraham, Joshua, Saul, Solomon, Elijah, Daniel, and others hold truths that are applicable to child life.

The New Testament furnishes stories of the birth and early life of Christ, and accounts of his many deeds of kindness: healing the sick, feeding the hungry, blessing the children, and in other ways helping those in need. To these may be added some of the stories of the helpers of Jesus doing his work.

Additional sources.—While it is natural and right that we should turn to the Bible as the primary source of material to be used in the religious education of children, it is neither necessary nor desirable for us to limit ourselves to this one source. Let the Bible be used as the heart of our course of instruction and then supplement it by drawing freely from other sources—nature, literature, music, art, and life itself.

Selection of Stories

All Bible stories are not suitable for children, and it is also evident that in drawing from supplemental sources care must be exercised as to the choice of story material. Selection should be made with a view to meeting the growing needs of the child rather than for the purpose of making use of certain bodies of knowledge. Some stories are entitled to a long period of inoffensive quietude.

Stories for primary children should teach about God, his great power, and his wonderful love for his creation.

In an attempt to stimulate in the child an attitude of love, trust, and obedience, and a desire to live in a manner that is pleasing to God, they should present interesting people who lived and are living lives acceptable to God and show Christ the one who came to be the Saviour of the world.

Stories within the child's understanding.—It is futile to use story material which the child cannot understand. Types of Bible stories found in this class are, "The Building of the Tabernacle," "The Kingdom Divided," "The Death of Moses." Such stories make little appeal to the child's interest and do not apply definitely to his everyday life.

Action.—Children are interested in knowing what people do. Therefore, we should select stories that contain a great deal of action and a minimum amount of description or exposition. Such stories as "The Giving of the Law," and "The Sermon on the Mount," are clearly lacking in this regard. The activity of the central figures is of a type which does not appeal particularly to children of this age.

Positive emphasis.—It is usually wise to use stories that emphasize the positive and beautiful rather than the negative or ugly elements. Such stories as "Cain Kills Abel," "Abraham's Sacrifice," and "The Death of Absalom" should be reserved for some later period because of the strong fear element which they contain.

In stories that are otherwise suitable for children the teacher should guard against overemphasizing this undesirable element and give prominence to the positive lesson truth. For instance, in the story of the good Samaritan there is a tendency to devote too much time to the incidents connected with the robbery and the cruelty and suffering that attended and followed it. Children often go

home with their minds filled with a tale of horror, and the act of helpfulness on the part of the Samaritan sinks into the background and sometimes fades from sight altogether. There are children who have been afraid to go to bed in the dark after hearing this story, all because undue emphasis had been placed on the wrong incident. It is interesting to note in the text (Luke 10. 30–37) that only a part of one verse is devoted to the robber scene, while the writer occupies seven verses in relating the incidents that follow. Interest culminates in the climax, when the Samaritan renders the wonderful act of service.

Religious value.—Selections made must possess true religious worth, since our purpose is accomplished, not merely by teaching facts or handling subject-matter, but in using material for the purpose of directing the child in his religious growth and development.

When to Use the Story

In answer to the question, when should the story be used? the following suggestions are made:

Class period.—The story is recognized as the agency for lesson presentation. The short illustrative story may be used before the lesson in preparing the child for the lesson story or after the lesson story in making the application of the lesson truth to the life of the child.

Worship service.—A story may often be used as the nucleus of the worship service. This serves to bring the wonderful attitude to a climax. It makes the purpose of the service concrete in the mind of the child.

Special days.—The story is very useful in special services, whether they are conducted within the department or in the church.

Social occasions.—Single stories or those arranged in

groups by themes help to entertain the children and make meaningful social occasions of classes or the department, whether indoor or out in the open on a picnic or nature walk.

Collections of Stories

It is impossible to include in a limited bibliography all of the splendid collections of children's stories. The following are selected because of the large number of suitable stories which they offer to the teacher of children in the Primary Department:

Child's Christ Tales, Andrea Proudfoot.
Sunday Story Hour, Laura E. Cragin.
Story of the Bible, Jesse Lyman Hurlbut.
The Sunday Kindergarten, Carrie Sivyer Ferris.
Course for Beginners in Religious Education, Mary Everett Rankin.
The Little Child in Sunday School, Guild and Poor.
Child Religion in Song and Story, Chamberlin and Kern.
When the King Came, George Hodges.
The Garden of Eden, George Hodges.
The Little Child and the Heavenly Father, Frances Weld Danielson.
Tell Me a True Story, Mary Stewart.
Primary Missionary Stories, Margaret Applegarth.
Junior Missionary Stories, Margaret Applegarth.
Everyland Magazine.
Stories Mother Nature Told Her Children, Jane Andrews.
Nature Myths and Stories, Flora Cook.
Myths Every Child Should Know, Hamilton Wright Mabie.
Book of Legends, H. S. Scudder.
Child's World, Emilie Poulsson.
The Story Hour, Wiggin and Smith.

Mother Stories, Maud Lindsay.
More Mother Stories, Maud Lindsay.
Story Garden for Little Children, Maud Lindsay.
The Story Teller, Maud Lindsay.
Stories to Tell to Children, Sara Cone Bryant.
Stories to Tell to the Littlest Ones, Sara Cone Bryant.
Tell It Again Stories, Dillingham and Emerson.
In Storyland, Elizabeth Harrison.
The City That Never Was Reached, Jay T. Stocking.
The Golden Goblet, Jay T. Stocking.
For the Children's Hour, Bailey and Lewis.
Christmas Legends and Stories, Phoebe Curtiss.
Rhymes and Stories, Carolyn Sherwin Bailey.
Stories for Sunday Telling, Carolyn Sherwin Bailey.
The Outdoor Story Book, Carolyn Sherwin Bailey.
Why the Chimes Rang, Raymond McDonald Alden.
Manual of Stories, William Byron Forbush.
Index to Short Stories, Salisbury and Beckwith.
Little Folks Series, Dorothy Donnell Calhoun.

List of Stories

From some of the books mentioned above and from other sources, stories have been gleaned and arranged under topics with a view to meeting the needs of the church-school teacher in Sunday and week-day activities.

Bible.—For selections from the Bible, the teacher may refer to various graded courses of study and make her evaluations according to the principles stated earlier in this chapter.

Autumn and Thanksgiving

"The Anxious Leaf," Beecher—Kindergarten Stories, Wiltse.

"The First Thanksgiving"—The Story Hour, Wiggin and Smith.

"How Patty Gave Thanks"—Child's World, Poulsson.

"Much and More"—The Golden Goblet, Stocking.

"Why the Evergreen Trees Keep Their Leaves in Winter"—How to Tell Stories to Children, Bryant.

"Snowflake and Leaf"—For the Children's Hour, Bailey and Lewis.

"A Thanksgiving Story"—Boston Collection of Kindergarten Stories.

Christmas

"Legend of the Christmas Tree"—Christmas Legends and Stories, Curtiss.

"Why the Chimes Rang," Alden.

"The Jar of Rosemary"—The Story-Teller, Lindsay.

"The Promise"—The Story-Teller, Lindsay.

"The Little Gray Lamb"—Stories for Sunday Telling, Bailey.

"Legend of the White Gifts"—Christmas Legends and Stories, Curtiss.

"Robin's Christmas"—A Course for Beginners in Religious Education, Rankin.

"Legend of the Christ Child," In Storyland, Harrison.

"The Story of Gretchen"—Mother Stories, Lindsay.

"Piccola"—The Story Hour, Wiggin and Smith.

"Candles," Andersen—For the Children's Hour, Bailey and Lewis.

Patriotic Occasions

"Tony Stands By the Flag"—Pilgrim Elementary Teacher, August, 1919.

"Rescue of Old Glory"—Tell Me Another Story, Bailey.

"The Flag-Bearer"—Carolyn Sherwin Bailey, Pilgrim Elementary Teacher, February, 1918.

"The Magic Gift," Fraser—Pilgrim Elementary Teacher, June, 1920.

"The Little Boy Who Served His Country"—The King's Highway Series, The Way of the Gate, Sneath, Hodges, and Tweedy.

Springtime and Easter

"The Boy Who Discovered Spring"—Why the Chimes Rang, Alden.

"Snowflake and Snowdrop"—Outdoor Story Book, Bailey.

"Finding Easter"—Stories for Every Holiday, Bailey.

"The Easter Lily"—A Course for Beginners in Religious Education, Rankin.

"Faith," Gatty—The Child's World, Poulsson.

"Wind's Fun"—Story Garden, Lindsay.

"Wee Nest"—Story Garden, Lindsay.

"Apple Seed John"—Children's Hour, Bailey and Lewis.

"Baby Calla"—Kindergarten Stories and Morning Talks, Wiltse.

"Inside the Garden Gate"—Mother Stories, Lindsay.

"The Garden That Awoke"—The King's Highway Series, The Way of the Gate, Sneath, Hodges, and Tweedy.

"Decoration Day"—In Storyland, Harrison.

"Snowdrop"—For the Children's Hour, Bailey and Lewis.

"The Tulip's Story"—Half a Hundred Stories, Milton Bradley Co.

Mother's Day

"The Traveler"—Mother Stories, Lindsay.

"Little Gray Grandmother"—In Storyland, Harrison.

"How the Home Was Built"—Children's Hour, Bailey and Lewis.

"Ander's New Cap"—Teachers' Story-Teller's Book, O'Grady and Throop.

"The Golden Windows"—Golden Windows, Richards.

Missionary

"How the Artist Forgot Five Colors"—Primary Missionary Stories, Applegarth.

"How One-Eye Won His Feather"—Everyland, March, 1911.

"The Kite That Smiled"—China Picture Set, No. 5, Missionary Education Movement, New York City.

"Bunga's Gift"—Everyland, March, 1918.

"A Road and a Song," Mary Stewart—Woman's Board of Missions, Presbyterian Church, New York City.

Special

"The Little Shepherd" (obedience)—More Mother Stories, Lindsay.

"Little Jean" (bravery)—Mother Stories, Lindsay.

"Legend of St. Christopher" (helpfulness)—For the Children's Hour, Bailey and Lewis.

"Burning of the Rice Fields" (helpfulness)—How to Tell Stories to Children, Bryant.

"Little Hero of Haarlem" (bravery)—How to Tell Stories to Children, Bryant.

"The Golden Goblet" (generosity)—The Golden Goblet, Stocking.

"Which Home Is Best" (contentment)—Christian Nurture Series, No. 1.

"Mrs. Gray's Family" (happy family life)—The Golden Goblet, Stocking.

"Dora," the Little Girl of the Lighthouse (bravery)—Boston Collection of Kindergarten Stories.

"Our Daily Bread" (gratitude)—Kindergarten Stories, Wiltse.
"A Dear Little Family" (happy family life)—Half a Hundred Stories.
"Coming of the King" (service)—Golden Windows, Richards.
"Bennie's Sunshine" (helpfulness)—Boston Collection of Kindergarten Stories.

Stories in the Primary Department

Sources of Story Material:
Bible.
Additional sources.

Selection of Stories:
Stories within the child's understanding.
Action.
Positive emphasis.
Religious value.

When to Use the Story:
Class period.
Worship service.
Special days.
Social occasions.

Collections of Stories.
List of Stories:
Bible.
Autumn and Thanksgiving.
Christmas.
Patriotic Occasions.
Springtime and Easter.
Mother's Day.
Missionary.
Special.

Suggestions for Further Study

1. What considerations should be kept in mind in selecting stories for primary children? Illustrate.
2. How do the stories used in your course of study make an appeal to the primary children?
3. What use of the story are you making in your Primary Department?
4. Would you not find it advantageous to make a collection of stories suitable for use in the religious training of children?

Books for Reference

Telling Bible Stories, Louise Seymour Houghton.
The Use of the Bible in the Education of the Young, T. Raymont.
The Use of the Story in Religious Education, Margaret W. Eggleston.
Education by Story-Telling, Katherine Dunlap Cather.

Sailor's Friend — David's friendship with King
Champion Bicycle Rider - A shepherd boy & giant.
Wonderful well - Davids mighty men
Queen Victoria & the little Slave Girl-
Davids kindness & Lame m
Gift that came back. Xmas story.

See Page 65

CHAPTER VIII

MATERIAL FOR ILLUSTRATION

The teacher should have at her disposal illustrative material that ministers to the religious needs of primary children. This will include a supply of pictures and models.

The use of models has been practically ignored in church school work, and some of the picture material used in the name of religion is very poor indeed. Not only in the old-time picture roll, with its gaudily colored representation of the lesson, but also in the graded picture sets prepared especially for use in the church school, we find all too frequently the religious truths marred rather than made beautiful by the picture material. This is lamentable, for where is the necessity for using really good illustrative material more imperative than in the field of religious education!

How to Select Pictures

Weigle says, "Let absolutely nothing touch the child's senses that you would not have become a permanent part of his life." This statement applies particularly to the use of pictures in the Primary Department. In making selections for children, the following factors enter into consideration:

The child's interests.—Not all good pictures are suitable for children. No matter how worthy a picture may be, it will fail in its purpose if it does not appeal to the interests of the child.

Rarely is a child interested in *landscape* pure and

simple. He revels in nature, in birds, flowers, trees, and sky, but when these are formulated into a picture the pleasure that comes from actual association with them is gone. Life is lacking. To make pictures of meadows, mountains, and seas attractive there must be some form of life and action connected with them; a little girl picking flowers in the meadow, sheep wandering down the mountain path, cows resting in the shade of the spreading trees, or a great ship tossing on the sea.

Pictures that represent *analogies* should not be used with children. Do not show a picture of a peaceful river and couple it with the text, "I will extend peace like a river." "Peace" and "river" do not mean the same thing to the child. The picture of the sower scattering seeds over the ground will not convey to the child's mind the thought of sowing seeds of truth and kindness. A river to him is a stream of water and the sower represents to him a man planting real seeds.

Sometimes *symbolism* is resorted to in teaching religious truths. Children are asked to get the lesson of reward for service from the picture of the cross and crown. A picture of a white heart is a symbol for the pure in heart. A burning lamp is supposed to teach the children that they should always be ready. These all miss the point, for children reason from concrete to concrete and not from concrete to abstract.

A child is interested in *animals*. At an early age he plays with and cares for his pets—cat, dog, bird. It is very natural, therefore, for him to have a keen interest in pictures of animals. His early interest no doubt centers in pictures of domestic animals in that he can recognize them, but later his curiosity leads him to examine pictures of animals with which he is not familiar and to make comparisons and contrasts. In

animal pictures the figures should be natural and true to life, and the outline should be clear and outstanding. Details are not desirable, as intricacy of line tends to confuse the child. Coloring, if used, should be true to life.

The child has a keen interest in pictures of other *children*. He feels that he is acquainted with them through the intercourse he has with his playmates.

Because the child loves activity, he is particularly interested in the *story picture*. Here characters are represented as *doing* something. There is a dramatic situation that grips his attention just as a story does. It is possible by drawing on one's imagination to make up a story about practically any picture, but the good story picture is one that tells its own story. By looking at it, the child gets the concept which the artist had in mind.

Good art.—The pictures used should be of artistic value. While the child is not interested in a picture because of its technique, he is gradually though unconsciously cultivating a taste for art. A picture should be good enough to stand the test of years and meet the child's growing appreciation of art.

Mechanics.—The mechanical execution of the picture should be good. The print must be clear and colors, when used, should not be bold and gaudy, but soft and warm in tone.

Religious value.—There are many splendid pictures that should not be selected for the church school. We are interested in using those of religious value. This does not mean that we must confine ourselves to Bible pictures, but we are to select from the various types those that will help us in teaching the child religious truths. For example, pictures of birds and animals are

helpful in teaching the thought of God's care; seasonal pictures portray God's care of life in nature; pictures of child life in other lands help to make clear the scope of God's love and care. We should guard against the use of those that are studied merely for art's sake.

How to Study Pictures

Pictures are silent teachers, but very often their messages are more clear and forceful if they are interpreted. If pictures are good enough to use, they are good enough to understand and appreciate.

Story of the picture.—Often there is a story which the artist wishes to portray in his picture. Not infrequently the story is very evident, but the value of the picture is enhanced if it is told by teacher or pupils. Examples of this type of picture are "Christ Blessing Little Children" and "The Triumphal Entry," by Plockhorst, Soord's "Lost Sheep," and "The Baby Moses," by Delaroche.

Story about the picture.—Sometimes by the use of the imagination it is possible to make a story about a picture that will tend to make it more meaningful. In such pictures a dramatic situation is not presented and the teacher has a choice as to her story plot

Description of the picture.—The description of a picture may be given by the teacher or drawn from the pupils by means of questions and suggestions. For example, the following questions may be used with Millet's "The Sower": What do you see in the picture? Where is the man? What is he doing? Show me how he sows the seeds. What season of the year is it? How do you know? What will happen after the seeds have been lying in the ground for a long, long time? Think how beautiful the fields of waving grain will be!

Another example of how the child might be helped to describe the picture follows, based upon Plockhorst's "Christ Blessing Little Children": Can you see Christ in the picture? Who is near him? Who brought the children here? I think one little child has brought a gift for Jesus. What is it? Why did she bring it? What is Jesus doing to the children? What did he say to his disciples? What is he saying to the children? Look at the faces of the children and tell me how they feel. Why are they happy? Why do you think Jesus wanted the children near him?

How to Use Pictures

Pictures of different types and sizes are needed for the various purposes of the primary teacher.

Walls.—Carefully chosen, well-framed pictures should find a permanent place upon the walls of assembly and class rooms. These should be few in number, excellent in quality, suitable to the age of the child, and of permanent religious value. Many pictures that may be used temporarily for illustrative purposes are not worthy of a permanent place on the walls. This is true of many of the seasonal pictures.

Do not use a great number of pictures on the walls of a single room. I once saw eighty-nine pictures on the walls of a primary assembly room. All were reasonably good: some were large and some were small; some were colored, some were sepia, and some were done in black and white. Do you suppose that any one picture stood out definitely in the mind of the child after he had gazed at that motley array? It is better to make *one* clear and definite impression than *eighty-nine* indefinite impressions on the mind of the child.

Children learn through the hand as well as through

the eye. Pictures, therefore, should be hung low so that in addition to looking at them the children may handle them if they wish to do so.

Burlap.—It is well to have a screen or burlap fastened to the wall for the purpose of displaying, temporarily, seasonal pictures or those needed in teaching particular lessons. These pictures should be replaced by others as soon as they have served their purpose.

Worship service.—Sometimes a picture may be used as the nucleus for the worship service. For example, in carrying out a program of worship based on the theme "Jesus' Love for Children," it would be satisfactory to use Plockhorst's "Christ Blessing Little Children." "The Triumphal Entry," by the same artist, serves to create the right atmosphere for a children's praise service. Tell stories about the pictures and let the children sing songs that are closely associated with them.

Class period.—The teacher will need pictures large enough for class use. Lesson story pictures will be supplemented by those that help to build a background for the story or make its interpretation more clear.

Pictures may be used before and after the lesson story, but never while the story is being told. It is generally advisable to use the lesson story picture after the children have heard the story in order that they may have a basis for interpretation.

Individual children.—At times small pictures that are closely connected with the lesson may be provided for the individual children. These may be mounted attractively and taken home as a constant reminder of the lesson truths.

Songs, stories, memory verses, and passages of Scrip-

ture may be illustrated by the use of pictures. This not only gives new meaning to the lessons, but has a tendency to make the impressions strong and lasting.

Care of Pictures

Only the best pictures should be purchased, and they should be cared for in such a way that they will serve the church school indefinitely.

Mount.—It is wise to trim and mount the pictures. The mount may be of medium weight and flexible. Brown is most appropriate for the sepia prints, and the gray serves very well for the black-and-white and many of the colored prints. A generous margin should be left so as to protect the picture. The name of the picture and of the artist should be indicated below the picture.

File.—A vertical file is suggested with markers to separate the pictures. If there is a series of pictures to accompany the lessons, they should be separated by years and filed by lessons. Each pocket is marked and the number that corresponds to it is to be found on the back of the picture to be filed there. P may be used for Primary; the Roman numeral for the years I, II, III; and the Arabic figure for the lessons 1, 2, 3, 4, etc. Thus P II 24 would indicate that the picture was to be used for Lesson 24 in second year primary. P III 7 means Lesson 7 in third year primary.

The supplemental pictures may be filed by subjects: home life, children at work and play; autumn, birds and animals; spring, autumn, Christmas, etc. Thus in presenting any lesson the teacher would look first to her lesson file and then secure from the supplemental file any material that would assist in making the lesson clear.

Sources of Pictures

Some of the important sources of picture material are cited below.

Pictures for graded courses of study.—Some of the graded courses of study, Berean, Pilgrim, Westminster, Keystone, Standard, Christian, etc., are accompanied by sets of pictures for class use. This picture material is not altogether ideal. The subject-matter in some instances is uninteresting to the child, and good subject-matter, when used, is often poorly executed. Crude drawings fill the places that might be occupied by masterpieces. In cases where good pictures are used, not infrequently the print is so poor that the beauty of the picture is lost.

Some of the pictures, however, are very suggestive and helpful. The best material is found in the sets produced by the cooperative efforts of the denominations and used with the Pilgrim, Berean, and Westminster, and Bethany courses.

In several special graded courses, such as the Chicago Constructive Series, Beacon, Scribner, etc., good selections are made for the use of individual pupils, but no material is provided for class use.

Picture companies.—For picture material from which selections suitable for church school use may be made, the teacher is referred to the following picture companies:

Perry Picture Company, Malden, Massachusetts.

Brown Picture Company, Beverly, Massachusetts.

Wilde Bible Pictures, 120 Boylston Street, Boston, Massachusetts.

Union Bible Pictures, Philadelphia, Pennsylvania.

Copley Prints, Pierce Building, Boston, Massachusetts.

Tabor Prang Company, Springfield, Massachusetts.
Rienthal and Newman Company, New York City.

List of Pictures

The list given below will indicate the types of pictures needed in teaching primary children.

Bible Story Pictures

Infant Samuel, Reynolds. 219
Holy Night, Correggio. 171
Arrival of the Shepherds, Le Rolle. 390
Apparition to the Shepherds, Plockhorst. 833
The Good Shepherd, Plockhorst. 833
Christ Blessing Little Children, Plockhorst. 177
Christ Blessing Little Children, Hunt.
The Triumphal Entry, Plockhorst. 821
The Lost Sheep, Soord.
Young David, Gardner. 2002
The Lord Is My Shepherd, Taylor.
The Child Samuel, Sant.
The Good Samaritan, Delaroche.
The Good Samaritan, Plockhorst. 2252

Prayer and Praise

Prayer, Charles Scribner's Sons, New York.
The Angelus, Millet. 105
Now I Lay Me Down to Sleep, Jessie Wilcox Smith.
Morning Prayer, Starch.
Evening Prayer, Starch.
Infant Samuel, Reynolds. 219
Grace Before Meat, Chardin.

Home Life: Mother Love and Children Helping

Sistine Madonna, Raphael. 93
Star of Bethlehem, Pighleim. 1024

Hofmann -

Madonna, Partridge.

The First Step, Millet.

Feeding the Hens, Millet.

Feeding Her Birds, Millet.

Child Helping His Mother, Charles Scribner's Sons.

Sharing, Charles Scribner's Sons.

Return from the Mountain, Girardet.

Missionary

Hope of the World, Copping.

The Open Door, Brown Picture Company.

Children's Picture Series, Missionary Education Movement, New York.

Children of Japan, National Geographic Magazine, July, 1914.

Madonnas of Many Lands, National Geographic Magazine, June, 1917.

Indian Life, International Graded Picture Set, Primary, Year 2.

Eskimo Life, International Graded Picture Set, Primary, Year 2.

Seasonal

The Gleaners, Millet.

The Sower, Millet.

Spring, Knaus.

Boy Sailing a Boat, Israels.

Birds and Animals

Piper and Nutcrackers, Landseer.

Robin Redbreast, Munier.

Sheep of Berry, Bonheur.

A Rabbit, Dürer.

Little Foxes, Carter

Kittens, Adam.

Swallows, Laux. 1769
Sparrows, Laux. 1770
Colored bird and animal pictures from Perry Picture Company.

The Use of Models

Models are used advantageously by the primary teacher. Many of these may be purchased ready for use if desired. Bible models may be secured from William H. Dietz and Company, Chicago, Illinois, or from the denominational publishing houses. Sets of missionary models may be had from the denominational missionary boards. Special collections are available at various novelty and art stores.

Beware of the average "Object Lesson" suggested for children. In a very great many cases the emphasis is placed upon the object instead of the lesson, and not infrequently the child is asked to reason from a material object to a spiritual truth; as, for instance, when we show a mouse trap and explain that even as a mouse is caught so we are caught in our sins; or when we have tumblers representing the Ten Commandments, the chief object of which seems to be to show how easily they are broken. The child does not reason by analogy. Choose the concrete to represent the concrete.

List of models.—In addition to missionary models and the seasonal nature material that is used for illustrative purposes, the following objects are suggested: shepherd's crook, David's sling, Oriental tent, Oriental houses, water jars, sheepfold, church, boat, scroll, ark of the covenant, and shepherd's rod.

Material for Illustration

How to Select Pictures:
Child's interests.

Good art.
Mechanics.
Religious value.

How to Study Pictures:
Story of the picture.
Story about the picture.
Description of the picture.

How to Use Pictures:
Walls.
Burlap.
Worship service.
Class period.
Individual children.

Care of Pictures:
Mount.
File.

Sources of Pictures:
Pictures for graded courses of study.
Picture companies.

List of Pictures:
Bible story pictures.
Prayer and praise.
Home life: mother love and children helping.
Missionary.
Seasonal.
Birds and animals.

The Use of Models:
List of models.

Suggestion for Further Study

1. Look through the pictures in use in your Primary Department and note whether or not each one is suitable and valuable.

2. Select one story picture and prepare to tell the story it portrays.
3. Select two pictures that are to be interpreted by description and show how vou would handle them with primary children.
4. Secure catalogues of the various picture companies and begin to add to the pictures already at your command.

Books for Reference

Picture Hour in the Home, American Home Series.
How to Show Pictures to Children, Estelle M. Hurll.
How to Enjoy Pictures, M. I. Emery.

CHAPTER IX

APPROACH TO THE LESSON STORY

A portion of time should be set aside for the purpose of preparing the child for the lesson story. This is necessary, not only because the individual child is limited in his experiences, but also because the children in any group are widely diversified in interests, ability, and training.

Purpose of the Approach

The period of preparation may be used for any or all of the following purposes:

To establish a point of contact.—Before attempting to teach the child something new, it is absolutely essential to know what he already has in his mind. It is a well-known rule of pedagogy that we must proceed from the known to the related unknown. We must meet the child on his own plane of experience and lead him on from that point.

Imagine how meaningless would be the story of the Israelites making a long journey over a vast expanse of desert country, to a child who had spent all of his life in a narrow, crowded city street with nothing but brick and mortar on all sides! How can a child who has never seen a wheatfield appreciate the story of the abundant harvest? For a child who has never been near a body of water, understanding of "The Great, Wide Sea" is most difficult. Often the sea is to him the little pond or lake in the city park, the field is his own tiny garden plot or window box, and traveling without a guide is

like being lost in the city streets with no policeman to show the way out. The teacher must take advantage of these points of contact and lead on from them to the lesson story.

To recall or establish necessary experiences.—Not infrequently the children need to have their minds refreshed in regard to earlier experiences. Sometimes it is necessary to lead them into quite a new world in order that they may appreciate the story that is to follow. For example, the story of the good shepherd without some explanations would be practically meaningless to many city children. Many of them have never seen a sheep. Those who live in congested parts of our cities have no conception of what it means to frisk and scamper about in the meadows and over the hills, past rippling brooks and among shady trees. How could they appreciate the loving care of the shepherd when they do not even know what a shepherd is?

To explain manners and customs.—Imagine trying to tell the story of "A Guest Room" and make it appear a beautiful and generous thing for a woman to build a room on the roof of the house for the Prophet Elisha.

In the first place it overtaxes the imagination of a child to see how it would be possible to build a room on the roof of a house, and in the second place it cannot seem to him as if it would mean the bestowal of any special honor to consign a guest to the roof.

It might be well to show pictures and also a model of the Oriental house with its flat roof with outside steps leading up to the little room which was really the most attractive part of the house.

What would the opening words of a story of the Eskimo mean to the ordinary child?—Aganook, an Eskimo lad, had been out seal hunting. He had been

unsuccessful and as he threw the harness off the dogs, called to his mother who stood near the door of the igloo.

The average child would know nothing about seal hunting; indeed, it is doubtful if he would know what a seal was; he might possibly wonder about dogs in the harness, and would be utterly lost at the word "igloo." These points would need to be cleared up before a story of "The Cold Northland" could possibly be appreciated.

Recall preceding incidents of a serial story.—If we are going to have the story of "The Parting of David and Jonathan," the child must know something about why David is hiding there in the field, why his life is in danger, who Jonathan is, and why he comes. In the same way, before telling the story of "Joseph Forgiving His Brothers," it is well to review stories of Joseph's earlier life: the boyhood of Joseph, Joseph and his brothers, and Joseph sold into Egypt.

To emphasize the theme or truth of the lesson.—The story of "The Captive Maid" illustrates how even little children may be helpful. "Ruth and Naomi" makes vivid to the child the beauty of filial love, while "Joseph Hunting for His Brothers" seems to breathe the lesson of obedience. The closing scenes of that same series show clearly the lessons of forgiveness and of love for parents.

We should carefully avoid tacking a moral to a story by saying, "Now, Mary, since Ruth loved her mother so much, I want you to love your mother and show your love for her by doing as many things as you can to help her."

But before teaching a lesson on helpfulness one might use a number of pictures of children helping themselves, their parents, and their friends. Stimulate the children

to talk on the subject, suggesting things which they do or might do. Then tell the story which shows how one child actually did some of those things, and try to make it so beautiful that the children will want to imitate the character in actual service during the week.

Types of Material Used

The types of material used in preparing the child for the lesson story consist of pictures, models, Scripture verses, and prayers. With these different kinds of material conversation is used freely, and sometimes a short story may be told for illustrative purposes. Not all of the different things suggested need to be used for every lesson.

Pictures.—Good pictures may be used to advantage. It is well to select those which make clear the customs and manners of the people, emphasize the theme for the day, or portray the story which is to follow. Stories may be told about the pictures or they may be used as an incentive to conversation.

Models.—The children should be allowed to see and examine models of different objects connected with the lessons, for the purpose of clarifying their concepts and making real and vivid the word pictures which are to be portrayed in the story.

Scripture verses.—Often a connection with past lessons or themes can be brought about very easily and normally and a correct attitude for the lesson established by using memory verses previously learned. They are not given simply by rote as a drill exercise, but are made to serve definitely in the presentation of the lesson.

In approaching the lesson on "The Awakening of Hidden Life," you might talk with the children about God's gifts to his children. Out of the discussion would

grow the verse learned in the autumn season, "Every good gift and every perfect gift is from above, coming down from the Father" (James 1. 17). Speak of the winter with its cold and snow and then of the joy of the springtime with its green grass, bursting buds, gay flowers, and singing birds. What verse do you always think of when the first spring days come? The following would be a very natural response:

> "For, lo, the winter is past;
> The rain is over and gone;
> The flowers appear on the earth;
> The time of the singing *of birds* is come"
> (Song of Solomon 2. 11).

Every season brings us something beautiful: in summer, we have shady trees and rippling brooks; autumn brings us the ripe fruits and grain; the ice and snow come in winter; and in springtime we have the beautiful things that tell us of new life. What verse tells us about things being beautiful in their seasons? The children answer, "He hath made everything beautiful in its time" (Eccl. 3. 11).

Prayer.—The children should be encouraged to express themselves in prayer. Often it is well to use the formal prayer, asking them to bow their heads and repeat a verse previously learned.

It is well to encourage but never force children to express themselves in their own words. This is done very easily at the Thanksgiving season, when children mention different things for which they are thankful. With a lesson on God's care through the night, different children might repeat the simple prayer made by the teacher, "Father, we thank thee for caring for us all through the night." As the children gain confidence

and power more individual expression should be expected.

Character of the Approach

The work of this period is informal in character, the children being stimulated to participate freely. The entire time is not given over to teaching new ideas. To be sure, the teacher tries to direct thought into new channels, but a generous portion of the time is allowed for the children to talk about their own experiences, give their ideas on the different topics of conversation, and express themselves in every way possible. The teacher always will have definitely in mind the goal to be reached and the means for reaching it, but the various steps will be conditioned by the responses of the children.

Use the children's responses.—The teacher should treat in a serious and dignified way any questions or remarks offered by the children. Very often irrelevant remarks will be made: a child may disclose domestic secrets, he may start to recite graphically his experiences with Charlie Chaplin on the preceding evening, or tell of some thrilling event of the week, such as a fire or a murder. Quite often his thoughts are centered on the new dress or coat, recent experiences at school, or the delightful outing planned for the afternoon.

It is for the teacher to weigh and measure the remarks and to discriminate carefully between that which makes of less effect the thought of the day and that which seems to emphasize the lesson, passing over sympathetically but briefly all that seems irrelevant, and using to advantage the responses that will help in accomplishing the aim in mind.

It is difficult to handle successfully this free expres-

sion and only practice can bring real efficiency. There is no royal road; but when the teacher comes to realize that education comes through activity, and that it is not a "pouring-in," but a "drawing-out" process, she will learn to take keen delight in the spontaneous expression of the children and feel a deep desire to become a master of her task.

Suggested Approaches

The following practical suggestions are made as to ways of approaching particular lessons:

Thanking God for his good gifts.—This is a lesson for the Thanksgiving season. The children are led to talk about the good gifts which they enjoy: home, parents, friends, sunshine and rain, and all of the beautiful things of the harvest season. Show Millet's picture "The Angelus." Let the children look at it quietly for a moment and think about it. Very often the first response will be, "They are praying." A few questions like the following might help to make the picture meaningful:

Where are these people? What have they been doing? Have they been working very long? What makes you think so? What time of day is it? Do you know why they stopped work? There is something in the distance that you have not noticed. What is in the church steeple? Now, do you know why they stopped to pray? Why were they glad to pray? Do we not have just as many things to be thankful for as they? Suppose we bow our heads and pray.

The teacher will strive to secure individual and spontaneous prayers of thanksgiving.

The gift of daily bread.—Wheat heads and grains of wheat might be shown to the children. (They will

handle this material and ask questions about it.) Speak of the children's own gardens and ask them what they do to the ground when they are ready to plant the seeds. Show picture of men plowing a field, making it ready for wheat. What helps the seeds grow? What happens when grain is ripe? Show picture of waving wheat field. Show scene where men are harvesting the grain and hauling it to the mill or to the barns for winter, and speak of the fact that wheat is made into flour and the flour into bread. The children are then prepared for the story, "The Little Seed and How It Grew."

Jesus and the man at the pool.—This story is told to help the children appreciate the helpful deeds with which the life of Christ was filled. Ask the children to mention different occasions when Jesus helped and ask that the stories be re-told briefly. It might be well to have at hand pictures to aid the children in recalling such incidents as: "Jesus Feeding Hungry People," "Jesus and the Four Fishermen," "Jesus and the Blind Man," "Jesus and the Nobleman's Son," and others. This stimulates the interest of the children to hear of another time when he showed this same helpful spirit.

Pleasing God by right doing.—Bring in a number of pictures of children engaged in some of the everyday activities: playing with friends, caring for baby, running errands. Allow the children to express their thoughts freely. Ask them if they remember hearing of any boys and girls or men and women of Bible times who found it pleasant to do right. They will probably mention Joseph, David, Abraham, and other characters they have studied. Ask them to name one splendid thing that each one did. Then choose the children's favorite story for retelling at this time.

Missionary lesson—North American Indians.—

Good Samaritan - (lawyer's question)

Bring models of Indian dolls, canoes, and wigwams and let the children examine them. Talk about these little children of the prairie: how they live and what they do at work and play. Mention things they lack and their need of help. Use models suggested for building an Indian village in the sand table. An appropriate story to use at this time is "Little One-Eye," adapted from Everyland.

A lost book found.—The lesson tells of the book of the law that was found during the reign of Josiah. Talk with the children about different kinds of books which were used in olden times. Tell them that some books were large pieces of stone on which were cut letters and pictures. Others were made of pieces of leather. Many of the books were long pieces of paper that rolled from both ends. Show model of scroll. Tell the children that at one time the Bible was not one big book as it is now, but different parts of it were on scrolls. On some of these scrolls were wonderful stories. On others were lessons which God wanted his people to learn and things he wanted them to do. These were called the books of law. The story which follows this approach would tell how the book of the law was lost and found again in the temple after a long, long time, and how happy the king and his people were to have its guidance again.

The Shepherd and his sheep.—Talk with the children about their pets: dogs, cats, birds, or goldfish, somewhat as follows:

Tell me how you care for your pets. How do they show that they love you? There is one pet you haven't named and that is a sheep. How many of you have seen one? (Show picture of sheep in the pasture with the shepherd.) You have a pet lamb, have you, Harry? Tell us about its beautiful woolly coat. Does your

Christmas story - Kindergarten - Junior Home Magazine.

sheep have a name? "Fleecy" is a pretty name. Does Fleecy know her name? Yes, indeed, she comes running, I am sure, whenever she hears you call. And I think Fleecy learns to know your voice too, Harry. Sometimes when there are ever and ever so many sheep—a whole flock of them—they are named, and they know their own names and know the voice of their master. Do you know what a man who takes care of sheep is called? Yes, sometimes farmers do have sheep, but a man who does nothing but herd sheep and care for them is called a shepherd. Do you see the shepherd in this picture? What is he doing? To what kind of place does he take his sheep in the daytime? Yes, he looks for a stream of cool water, green grass, and shady trees. Just think what a lovely time they have all day long. Does the shepherd have anyone to help him? I see a dog in the picture. In olden times the shepherd used to carry a long stick with a hook at one end. It was called a crook, and if a little sheep ran away he would put the hook around its legs and pull it back again. Where do the sheep stay at night? Often they stay in sheds or barns or pens, and in olden times they had pens that were called folds. (Show a model of the Oriental fold.) Why are the sheep kept in the fold during the night? Yes, the shepherd must care for them during the night just as well as in the daytime.

Approach to the Lesson Story

Purpose of the Approach:

Establish a point of contact.
Recall or establish necessary experiences.
Explain manners and customs.
Recall preceding incidents of serial story.
Emphasize theme or truth of the lesson.

Types of Material Used:
Pictures.
Models.
Scripture verses.
Prayer.

Character of the Approach:
Use the children's responses.

Suggested Approaches:
Thanking God for His Good Gifts.
The Gift of Daily Bread.
Jesus and the Man at the Pool.
Pleasing God by Right-Doing.
Missionary Lesson—North American Indians.
A Lost Book Found.
The Shepherd and His Sheep.

Suggestions for Further Study

1. What different things are to be accomplished in the approach?
2. What types of material are to be handled?
3. How are the materials to be used?
4. Prepare an approach for a Bible story.
5. Prepare an approach for a missionary story.
6. Prepare an approach for a nature story.

Books for Reference

The Point of Contact in Teaching, Patterson DuBois.
Graded Courses of Study in Religious Instruction, Teacher's Texts.

CHAPTER X

EXPRESSION IN CONDUCT

The purpose of teaching religion is to develop Christian character. Facts may be taught and religious truths made clear, but unless the truths take hold on life in such a way as to control actions and shape conduct the teaching has been a failure.

The child who has listened to a lesson which is designed to teach reverence and whose persistent irreverence in the services of the church and church school has not been changed by the lesson has not been taught. For quarreling and fighting to be continually evident in the school or on the playground following lessons on "Working and Playing Together" is a clear indication that the truth has not become a part of life. Stories of characters who were obedient and helpful have failed in their purpose if children do not to some degree put these truths into operation in their own lives.

Purpose of teaching.—To be sure, every child may not make the proper immediate reaction to every lesson, and every lesson truth put into action *once* may not shape conduct permanently. Nevertheless, the teacher should bear in mind that her purpose ultimately is to shape conduct. She must secure responses to individual lessons and then make it possible and profitable for those responses to occur frequently enough so that they become habits of life.

Making Expression in Conduct Possible

We should make it possible and desirable for the child to make suitable responses to the lessons.

Suitable knowledge.—In order that this may be done, we must supply the child first of all with suitable religious knowledge. This means that we must make selections of lesson material that are within his understanding, appeal to his interests, and afford suitable opportunities for expression. Ample illustration of lesson material that is incomprehensible by the child is to be found in the Uniform Lesson system.

Interest on the part of the child.—The teacher should employ the most effective methods in making the lesson vital. It must be made to appeal to the interests of the child and to enlist his hearty cooperation as the teacher presents it.

The Child's Response

The rule of pedagogy that there is no complete or permanent impression without a corresponding expression applies especially to the work of the church school. We no longer consider that we have done our duty in training the child when we have poured in a certain amount of knowledge or merely sprayed him with ideas. To be sure, we are vitally concerned that he come into possession of the right kind of knowledge and that the most approved methods be employed in handling the material, but beyond that, we want the child to react to the teaching, to make the truths his own through self-activity.

The child's own personal behavior should be considered the real and final self-expression we are seeking. It is the ultimate goal, and in order to achieve it the other types of expression, such as handwork and dramatic expression, are used in the church school.

Making right choices.—The teaching of the church school must not only be put into actual operation dur-

ing the study and the worship periods. It must extend beyond the borders of the church-school building and the brief services conducted there. It must be made so vital to the child that he will carry it with him through the week no matter where he goes, and use it in helping him make right decisions in daily living. The actual results expected may be typified by those cited below.

Sense of God's love, care, and protection.

Ability to see God in all of his creation.

Reverence for God and desire to worship him.

Thanksgiving and praise to God.

Talking to God in prayer.

Love for the Bible.

Enjoyment of religious services suited to interests and needs.

Intelligent and joyful giving for worthy causes.

Prompt and cheerful obedience to parents and teachers.

Helpfulness to parents in home duties.

Helpfulness to teacher: distributing and collecting materials.

Spirit of cooperation in work and play.

Respect for parents.

Courtesy shown to all, especially the aged.

Kindness to all of God's creatures.

Diligence in work and fairness in play.

Honesty, unselfishness, promptness, as occasion arises.

Loyalty to the performance of all duties that make for Christlike living.

Social service activities.—In addition to providing for individual responses, the teacher may plan group activities and assist in executing them.

I relate the following incident which occurred in the

Primary Department of the Church of All Nations, Boston, Massachusetts, to show how meaningful such activities may be made to children. It was springtime and on each class table was a great bouquet of lilacs. The children had been sensing the beauty of the springtime and expressing their thankfulness for it. At the close of the class period each class was to see that the flowers went to some one who was sick or shut-in.

One class of boys, seven years of age, street urchins, decided that they would appoint a captain and go as a group. Out of the building they marched and down the street to the house of an old lady who had been ill for some time. Feeling that a report of their work was necessary, they returned some time later and said to their principal, "We took them in and gave them to her, and then we just thought that we might as well sing for her, so we sang, 'Can a little child like me thank the Father fittingly?'" Who can question the value of such a service to those boys, and who can doubt that they caught something of its significance!

A limited list of practical suggestions for social service activities is given below.

Fruit and vegetables distributed to the poor and needy at Thanksgiving time.

Gifts of money, food, clothing made a part of the giving service at Christmas time.

Scrapbooks, post cards, pictures, and papers sent to hospitals, children's homes, and mission stations.

Flowers and potted plants carried to sick and shut-ins in the springtime, especially at the Easter season.

Lesson papers taken to children who are ill and thus compelled to be absent from the regular services of the church school.

Invitations which children have written sent to

parents or friends, asking them to be present for some special occasion in the Primary Department.

Summary

We are vitally concerned that the child through instruction come into possession of adequate religious knowledge, but we must be equally desirous that the child, through expression, use his knowledge as a means of right living.

Expression in Conduct

Introduction:
Purpose of teaching.

Making Expression in Conduct Possible:
Suitable knowledge.
Interest on the part of the child.

The Child's Response:
Making right choices.
Social service activities.

Summary.

Suggestions for Further Study

1. Study the lessons in your course of study and decide how each one may influence conduct.
2. Do you consider the personal behavior of the child in the church school an expression of the religious lessons he has been taught?
3. Are you cooperating with the home and other agencies in making religious truths vital and active in the lives of children?
4. What are some of the results you expect in the lives of the children as a result of your teaching?

5. What social service activities do you provide for the children of your Primary Department?

Books for Reference

How to Teach Religion, George Herbert Betts.
The Use of Motives in Teaching Morals and Religion, Thomas Walton Galloway.
Graded Social Service for the Sunday School, William N. Hutchins.

CHAPTER XI

EXPRESSION THROUGH DRAMATIZATION

In developing Christian character we may well call to our assistance the child's natural dramatic instinct.

Value of Dramatization

In every lesson there is an outstanding truth which we hope the child will take over into his own life. This truth is revealed in the characters of the story. It is discovered in what they say and in what they do. There is no more certain way of helping the child to imitate a character in real living than to have him play that he is that character—doing what that person did and saying what he said.

Imitating a good character.—There is a strong tendency for a child to be more obedient after he has tried to put himself into the place of Joseph, the obedient boy. Who could play the part of the good Samaritan without being filled with the thought of and impulse toward helpfulness! If a child has actually assumed the attitude of the boy Samuel listening to the voice of God, will it not be easier for that child to hear the voice of God speaking to himself?

Danger in imitating a bad character.—A child may imitate an undesirable character if that character happens to make a particular appeal to him. This fact raises the question how to have certain characters presented that are found in different stories. Would it be right to ask a child to play that he is a robber? Would

you want children to imitate Joseph's cruel brothers? Should David kill the giant?

These characters cannot be eliminated from the story, neither do they need to be emphasized. The traveler must suffer at the hands of the robbers, but that scene need not be a prolonged and bloody one. It is a mere incident that leads us to the coming of the good Samaritan. The brutality of the robbers is lost sight of entirely in the closing scenes of loving-kindness. The giant must fall at the hands of David for the purpose of showing the strength of God and the triumph of his people that was brought about through the efforts of a mere shepherd lad. In the case of Joseph's brothers, they were cruel for a time, but in the end they came to complete repentance and tried to make amends for their wrongdoing.

Emphasis placed upon the good.—The teacher should be careful not to ask a child to play continually the part of a bad character, and never should that character be made emphatic. Let the teacher strive constantly in dramatization, just as in telling a story, to make the good and true, the positive and beautiful predominate, using the contrasting and negative element only for the purpose of making the desirable truth clear and emphatic.

Use of Dramatization

This form of expression should find ample place in our program of religious education for children. The work may be done so simply that practical problems of time and space scarcely need our consideration. On the other hand, without these limitations it would be almost impossible to exhaust the resources of teacher and pupil in this interesting field of activity.

Classroom.—Dramatization is suited to classroom work. It is used ideally in the modern church school where more than one hour on Sunday is allowed for instruction and expression, and where separate classrooms are provided. However, it may be worked out during the one-hour period on Sunday morning. If all classes recite in the same room, it is possible to allow an individual class to retire occasionally to another part of the church or church school building for this particular type of work.

Additional sessions.—For week-day clubs and social hours dramatic work is delightful. It should find a place in the special sessions conducted for children in the week-day schools of religion. It is particularly adapted to the needs of daily vacation religious schools.

Special occasions.—It is possible to present a dramatization on special occasions, particularly when we wish parents and friends to become acquainted with the work of the department. This is not merely a public performance for the children, but a real expression of the beautiful lessons which they have been studying.

Equipment for Dramatic Work

No church school need hesitate to introduce dramatization because of lack of equipment. Ordinary household and church school furnishings in the hands of an ingenious teacher will prove amply sufficient.

Costumes.—It is not absolutely necessary to use costumes. In fact, it is not desirable with only a brief dramatization following the lesson story. Children use their imaginations very readily and sense no lack. If the play is to be given in public, where the audience may not know just how to interpret the children's

actions, simple costuming will help make the action and conversation more clear.

At best the costumes should be simple. This is not the place for elaborate wardrobes that represent a great expenditure of money. A cloth wound about the head answers for a turban, a cloak thrown over the shoulders becomes a mantle fit for a king, and the simplest pasteboard crown is worthy of any queen. I do not mean to suggest the use of slovenly garments. I think that whatever the children use should be thoroughly good, but I do not believe that costumes complete in every detail are necessary.

Properties.—What has been said in regard to costumes is equally true of properties. The child's imagination changes a chair into a throne, a rough stick easily becomes a scepter, and a market basket may become the comfortable hiding place of the baby Moses.

Stories Suitable for Dramatization

All stories do not lend themselves to this delightful form of expression. This is true of stories where action is somewhat lacking or where the truth might be marred by such treatment. Stories that might be included in such a list are: "The Baby Jesus in the Manger," "Jesus Teaching How to Pray," "John's Message About Jesus," "The Angels' Song and the Visit of the Shepherds," and "The Baby Jesus in the Temple."

It is not wise to choose a story in which the child would have to take the part of Jesus. This bars such stories as "Christ Blessing Little Children," "The Triumphal Entry," "Jesus Feeding the Multitude," and "Jesus Healing the Blind Man."

The following list of Bible stories is by no means

exhaustive, but merely indicative of the types that lend themselves to dramatization:

The Joseph Stories.
The David Stories.
Samuel in God's House.
The Childhood of Moses.
Elijah Helped by the Widow.
The Good Samaritan.
Daniel in the Lions' Den.

To this list might be added a great number of supplemental stories that present dramatic possibilities.

Method of Procedure

First, tell the story in such a way that the action is very clear. Use a great deal of direct discourse as a help in conversation when the play begins. After the story has been told let the children talk about it, deciding what characters are needed and what the scenes are to be. The children will also decide upon the setting. Such questions as these might be directed to the children: What pictures can you see in this story? What people are in those pictures? Where did they live? Where shall the home be?

Do not give the children certain parts to be memorized and recited. Rather ask them to play that they are certain characters and try to make them see and feel the parts. Tell them to talk as these people talked. Questions and suggestions may be used to make that possible: How does a mother hold her little baby when she rocks it to sleep? Show me how a real princess walks. How did that mother feel when she left her little baby in the rushes? What did she say to him? Did the princess say anything to her maids when they came to the water? How did the princess feel when

she saw the little baby? What would you say if you found such a treasure as that?

Let the children play through the series of scenes rather briefly at first, putting emphasis on the thread of the story and using just enough conversation to make the incidents seem connected. Individual scenes and then the whole play may be worked through again and again in an attempt to stimulate further conversation and make the incidents fall into their proper places so far as relative importance is concerned.

Illustrations

Below are given two illustrations: an interpretation of the story of the baby Moses as planned by a group of primary children from the Centre Methodist Church in Malden, Massachusetts, and "The Awakening of Hidden Life," which was dramatized by primary children in the Church of All Nations, Boston, Massachusetts.

The Story of the Baby Moses

Scene 1

Place: A Hebrew home.

Characters: Mother, Baby Moses, Miriam, and Aaron.

(*The mother is rocking the baby and singing him to sleep. Aaron plays on the floor near by. Miriam stands near her mother and is looking at the baby.*)

Mother (singing):

"Hush, my babe, lie still and slumber;
Holy angels guard thy bed."

(*After the baby is asleep the mother looks up with troubled face.*)

Miriam: What is the matter, mother? Why are you so sad?

MOTHER: My dear little girl, the king is going to take all the little baby boys and I do not know where to hide our baby.

(*Miriam kneels before her mother and looks tenderly at the baby.*)

MIRIAM: O you dear little baby. Where can we hide you?

MOTHER (*after a moment's pause*): I have a plan. Do you remember that basket I made yesterday?

MIRIAM: Yes, mother.

MOTHER: Go into the back part of the tent and get it for me.

(*Miriam runs out and returns with the basket.*)

MIRIAM: Here it is, mother.

MOTHER: Thank you. Now get the baby's blanket.

MIRIAM (*bringing the blanket*): Mother, what are you going to do?

MOTHER: I am going to put the baby into the basket.

MIRIAM: What are you going to do with the basket?

MOTHER: Come with me and you will see.

AARON: May I go, too?

MOTHER: Yes, come.

(*The three leave the tent.*)

Scene 2

Place: The river bank.

Characters: Mother, Miriam, Baby Moses, and Aaron.

(*The mother carries the basket. Miriam and Aaron walk by her side.*)

MOTHER: Children, do you see those tall rushes in the water?

AARON AND MIRIAM: Yes, mother.

MOTHER: We are going to hide the baby there. Let us push the rushes aside to make room for the basket.

THE STORY OF THE BABY MOSES

(*Miriam and Aaron make a place for the basket. The mother kisses the baby and puts the basket into the water.*)

MOTHER: Do not be afraid, my baby.

MIRIAM: May I stay near by and watch him?

MOTHER: Yes, you may hide behind the tree and see that nothing harms the baby.

(*Miriam hides. Mother and Aaron return home.*)

Scene 3

Place: The river bank.

Characters: Princess, Maids, Miriam, Mother, and Baby Moses.

(*Princess and her maids approach the river.*)

MAID: Here is a good place to bathe, Princess.

PRINCESS: How clear the water is! But what do I see in the rushes?

MAID: It looks like a basket.

PRINCESS: Bring it to me.

(*Maid brings the basket. The princess raises the blanket and sees the baby.*)

PRINCESS: O it is a dear little baby! I want to have him for my very own, but I do not know how to care for him. I wish I had a nurse.

MIRIAM (*running up*): O Princess, do you want me to find a nurse for the baby?

PRINCESS: Yes, I need a nurse.

(*Miriam runs out and returns with the mother.*)

MIRIAM: Princess, here is a nurse for the baby.

PRINCESS: Will you care for the baby for me?

MOTHER (*joyfully*): Yes, O yes!

PRINCESS: He belongs to me now, and the king cannot hurt him. I am going to call him Moses because I took him out of the water. When he is old enough I want him to come and live with me.

(*Princess retires with her maids.*)

MOTHER: My baby, my baby! You have been saved from harm.

(END)

THE AWAKENING OF HIDDEN LIFE

Characters: Snowdrops, Lilies, Butterflies, King Winter, Snowflakes, Sun Fairy, Rain Fairy, and Spring. The department, as a group, renders the music.

(*Snowdrops, Lilies, and Butterflies take their places on the platform.*)

KING WINTER (*steps to front*): I am King Winter. I bring with me the frost and the snow. When the stormy north wind blows, the flowers nod their heads as if they were sleepy and the caterpillars creep into their snug, brown cradles to take a long nap. I bring the soft white snowflakes that come fluttering down through the air. They cover the earth with a nice soft blanket of white.

(*The flowers nod their heads and the butterflies curl up as if they were fast asleep.*)

DEPARTMENT (*sings*): "Airy, fairy snowflakes." (May be repeated several times.) (Songs of the Child's World, No. 1, Riley and Gaynor.)

(*Snowflakes skip in and whirl about on the platform while the children sing.*)

(*King Winter and Snowflakes leave platform. Soft, dreamy music is played for a few moments.*)

RAIN FAIRY (*skips about*): Flowers and butterflies, don't you hear the rain tapping and calling to you? Come, wake up! Put on your Easter dresses. See, the sun is shining bright. Flowers, awake! (*Leaves platform.*)

SUN FAIRY (*waves her wand over the sleeping flowers*

and butterflies): I am the Sun Fairy sent to waken you from your long winter nap. Flowers and butterflies, wake up! Wake up! Don't you hear the Sun Fairy calling? Lift your faces to the light. This is Easter Day.

SUN FAIRY (*leads the department in singing*):

"Snowdrops, lift your timid heads,
All the earth is waking;
Field and forest brown and dead,
Into life are breaking.
Snowdrops, rise and tell the story,
How he rose, the Lord of Glory."

(*Snowdrops lift their heads.*)

"Lilies, lilies, Easter calls,
Rise to meet the dawning
Of the blessed light that falls,
On the Easter morning.
Ring your bells and tell the story,
How he rose, the Lord of Glory."

(*Lilies rise and sway back and forth.*)

"Waken, sleeping butterflies,
Burst your narrow prison;
Spread your golden wings and rise,
For the Lord is risen.
Spread your wings and tell the story,
How he rose, the Lord of Glory."

(Children's Hymnal. Eleanor Smith.)

(*Butterflies rise, spread their wings, and fly toward front of platform.*)

FLOWER: We have had a long, long nap. We are glad that the Sun Fairy wakened us on this Easter morning.

BUTTERFLY: We come to greet you on this Easter Day and to tell you again the story of Jesus.

(*Sun Fairy steps aside as Spring enters.*)

SPRING (*steps to front and leads department*):

"For, lo, the winter is past;
The rain is over and gone;
The flowers appear on the earth;
The time of the singing *of birds* is come."

(Solomon's Song 2. 11.)

SPRING:

"Out of the earth the flowers dance forth,
Led on by shower and sun;
In happiness they seem to sing;
At last the winter's done.

"The butterflies from winter's sleep
On shining wings take flight;
They float among the opening flowers
In pleasant warmth and light.

"And all the children too are glad,
And sing along the way;
For Jesus Christ, our Lord and King,
Arose on Easter Day."

(Source unknown.)

DEPARTMENT (*sings*):

"Easter flow'rs are blooming bright,
Easter skies pour radiant light,
Christ our Lord is risen in might,
Glory in the highest!
Alleluia, Alleluia!
Christ our Lord is risen in might,
Alleluia, Amen."

(Hymnal for American Youth, H. Augustine Smith.)

NOTE.—After hearing the story of the awakening of hidden life, the children worked out their own conversation, and the songs and verses which had been learned prior to this were inserted at appropriate places.

It is to be hoped that no teacher will try to use these plays verbatim, as that would defeat the very purpose of dramatization, which is to secure expression from the children who are participating. This material is given for illustrative purposes and to indicate the type of work that may be expected from primary children.

EXPRESSION THROUGH DRAMATIZATION

Value of Dramatization:
Imitating a good character.
Danger in imitating a bad character.
Emphasis placed upon the good.

Use of Dramatization:
Classroom.
Additional sessions.
Special occasions.

Equipment for Dramatic Work:
Costumes.
Properties.

Stories Suitable for Dramatization.

Method of Procedure.

Illustrations:
"The Story of the Baby Moses."
"The Awakening of Hidden Life."

SUGGESTIONS FOR FURTHER STUDY

1. What results do you expect from your dramatic work?

2. In what way might dramatization be used in your own department?
3. Name six Bible stories suitable for dramatization.
4. Tell of the dangers to be guarded against in dramatizing stories.
5. Assist a group of children in the dramatization of a Bible story.

Books for Reference

Dramatization of Bible Stories, Elizabeth Erwin Miller.
The Good Samaritan and Other Bible Stories Dramatized, Edna Earle Cole.
Dramatics in the Home,
The Dramatic Instinct in Children.
—Units in The American Home Series, Norman E. Richardson (editor).

Jan. 16

CHAPTER XII

EXPRESSION THROUGH THE HAND

By handwork we mean the various activities of the hand in which we work with materials. Handwork is not an end in itself. Justification for its use lies in the fact that it may be made a means to a desirable end. Handwork is valuable because it provides an avenue of expression, clarifies concepts, deepens impressions and vitalizes truth in such a way that it motivates conduct.

Handwork in the Church School

Unfortunately the word "handwork," too often, has come to mean rubbing color over a picture card, defacing the front cover of the lesson paper by meaningless daubs of color, or engaging in various forms of busy work which have no connection with the lesson and which have a tendency to obscure rather than emphasize the truth of the lesson. *Busy work* has no place in the church school, and time is too valuable to resort to any form of handwork which is employed simply for the sake of filling in time or because the children enjoy it so much.

Handwork a means of expression.—It is possible to strengthen and deepen the impression which we have made through the eye and ear, by allowing the child to illustrate or express by means of the work of the hand the story which has been told. The teacher should bear in mind that she is using cutting, folding, modeling, and other forms of handwork, not for the purpose of teaching them as forms of art, but as a means of expression.

She is not so much concerned with teaching the child how to cut, fold, or model. The public school does that. She is interested in his use of these tools as a means of expression.

Handwork used to emphasize truth of lesson.—Great care should be exercised that the handwork is linked inseparably with the truth of the lesson. The teacher should make it impossible for the child to go home and say, "Here is a potato I cut in Sunday school this morning," or "This is a picture frame we folded."

"What does it mean? Why did you do it? What was your lesson about?" are natural inquiries on the part of the parent.

The usual answer is, "I don't know."

Rather should the child say when displaying the fruit and vegetable which he has cut: "Here are some of God's good gifts to us," and in regard to the picture frame, "Here is a picture of Christ blessing little children. There is a story about it and we have put it into this frame to make it look more beautiful."

Selection of lessons for handwork.—There are numbers of lessons which do not lend themselves to expression through the hand. The lesson may be one that does not reduce itself to material forms. The heart of the lesson may be so spiritual that it is nothing short of sacrilegious to step in with scissors and paste, in an attempt to bring it down to the level of the child's understanding. For example, the child should not be asked to draw a picture of God. He would be willing to attempt it, to be sure, but the value of such work might be questioned. A certain little child insisted on drawing a picture of God, and the teacher attempted to remonstrate by saying: "But, Mary, you do not know what God looks like. Nobody knows that."

"Well," answered the child, taking her pencil in hand and confidently proceeding with her task, "they will know what he looks like when I get through."

When teaching the lesson, "The Shepherds and the Angels' Song," do not ask the child to cut the form of an angel as an expression of the lesson. The truth in the lesson, "Jesus going to the heavenly home," is not strengthened by having the children draw a picture of the New Jerusalem. It is doubtful if any form of handwork can be used satisfactorily in presenting to the child "Jesus teaching how to pray." Many other lessons fall into the same class. For such lessons it is better to use the oral form of expression, allowing the children to give their ideas in regard to the story or to select some beautiful picture which might call forth desirable responses.

When the teacher is convinced of the value of handwork as a form of expression let her feel that it is neither necessary nor wise to employ it for every lesson she teaches. Let her use it with discretion, restricting it to lessons that lend themselves to that form of work. Handwork is *one* form of expression, but it is not the *only* form.

When to do handwork.—The teacher is often undecided as to the best time and place for handwork. Handwork should never be done while the story is being told. It may be used in approaching the lesson story, whether in review of a lesson previously taught, or in laying a background for a new lesson. Very often an expressional period follows the lesson and is used for the purpose of registering responses to the lesson story told on that day.

Types of handwork.—Types of handwork suited to the ability of the primary child and used advantageously

in the church school are as follows: drawing, folding, cutting, modeling, parquetry, color work, construction, and sand work.

Drawing

Drawing a picture of the lesson story is to be commended as a form of handwork because it permits free expression on the part of the child. The child is thrown upon his own resources and is allowed to register his own thoughts rather than copy those of his classmate or add touches to a bit of work that has been done by the teacher.

Use of drawings.—The teacher may use the free drawings as a stimulus to oral expression. In this way she can get an idea of the impression the lesson has made upon the child and usually can ascertain whether or not he has formed clear and correct mental pictures.

If any teacher doubts that a child often gets incorrect impressions from the stories she tells, let her follow him to his home and hear some of the wonderful tales he relates. John had listened attentively to that marvelous story of the two spies who went into the land of Canaan. To the usual inquiry of his parents, "What was your lesson to-day?" he promptly responded, "Two apples." Mary insisted that they sang the "Dog's Holiday" in church, and not long since a group of slum children thought that a shepherd's crook was a man of shady character.

How to secure drawings.—Give the children paper and pencils or crayolas. If they are not accustomed to express themselves in this way, and if at first they cannot formulate their thoughts sufficiently to make a drawing of the entire story, talk with them about the story and different things mentioned in it. Let them decide definitely upon one thing to draw. It may be

the basket-boat among the bulrushes if they are expressing the story of the baby Moses. For the story, "Building a House for God's Worship," a church might be suggestive. In expressing the story of the building of the upper room for the prophet Elisha, the children might decide to draw an Oriental house.

Sometimes, after having some conversation about the lesson story, each child may be asked to draw one thing which he saw in it. Children are always readily influenced by the ideas of other members of the class, so if individual expression is desired it is well to say to the children, "I want you to think about different things you saw in the story. Do you see them now? Do not tell me with your lips. Make your pencil tell me." For example, on the day when the Thanksgiving lesson is being studied, children might be asked to draw different things for which they are thankful, or in the springtime, various signs of returning life.

When the children are able to do so, it is well to say to them after they have heard the story and discussed it, "Now, you may tell me the whole story with your pencil."

Illustrations.—The inserted drawings are actual responses made by primary children:

"The children of Israel crossing the River Jordan." To the left note the desert country where is to be seen a crowd of people. The ark, which was to go before them, occupies a prominent place. Before them flows the Jordan, and just beyond lies the promised land with its trees, grass, flowers, cattle, etc. An erroneous idea is shown by the fact that the child drew a large red brick gate through which he thought the people must pass in entering the land of Canaan. This may have been the child's interpretation of the teacher's remark,

"The water formed a wall on either side so that the people went through on a dry path."

"The Abundance of Harvest." Note the seeds sleeping under the ground. They are being called to life by

the sun. To the left is a barren tree and to the right, one laden with the fruit of the harvest season.

"The Baby Moses." Fearing the basket will not be seen, the child has carefully pushed aside the bulrushes for us. And in order that we may see the dear little baby, he thoughtfully made the basket transparent. Miriam, the sister, waits in the background.

"Building a House for God's Worship." Richard was

dissatisfied with the first drawing of David's house and God's house. After studying it carefully he said, "I guess if David really loved God, he would build him a better house than he had for himself." The second drawing came as a result of another attempt. I wonder if he had not caught the spirit of the lesson?

Folding

Paper folding may be used by primary children as a means of expressing the lesson. Great care should be exercised that the forms made are appropriate and actually connected with the lesson. White paper may be used or the regular kindergarten folding paper. (See Chapter XIX.)

A few forms are given below with directions for making and suggestions as to use:

Book.—Lay a piece of paper on the table. Fold front edge to back edge and crease.

From this book the children may imagine they are reading the lesson story of the day. Here they may write some of their memory work—twenty-third psalm, Lord's Prayer, etc. In it may be mounted or written the

theme, name of lesson, or memory verse as something to be talked about and learned. Sometimes a halfpenny picture with an appropriate memory verse may be mounted in it. To make a real book, insert inner sheets folded in the same manner as the cover. Tie these through the crease. Such a little book might record the responses of the children for several Sundays, being brought out when a lesson occurs which can be expressed by means of a picture or writing. Plan to have one of these as a reminder of some special day of the year: Christmas, Thanksgiving, Easter. For example, in approaching the Easter season one primary class planned the following booklet, each page representing one day's work: The picture by Plockhorst, "Christ Blessing Little Children," was used with the verse, "Suffer little children to come unto me, and forbid them not, for of such is the Kingdom of heaven." Following this came the picture, "The Triumphal Entry," by Plockhorst, with the words of the children's praise, "Hosanna! Hosanna! Hosanna in the highest." Thompson's "Easter Dawn" was used for the Easter lesson and the series closed with Bidermann's "Ascension," accompanied by the words, "Behold, I am alive forevermore."

Barn.—Lay a piece of paper on the table. Fold front edge to back edge. Crease. Open. Fold left edge to right edge. Crease. Open. Turn the paper so that one corner is toward you. Fold this corner to the center. Crease. Fold the next corner to the center and crease.

This may be used, when teaching of the abundant harvest, as the barn where the vegetables and certain fruits and grains were stored for the winter season. The verse, "Every good gift and every perfect gift is from above coming down from the Father," may accompany it.

Envelope.—Fold the same as for the barn and fold one more corner to the center. Crease.

This may be used for notes or memory verses which are to be sent to sick members of the class, or for invitations to parents and friends to visit the church school to see the regular work, or for some special occasion. The fourth corner may be folded to the center and made secure by means of a seal.

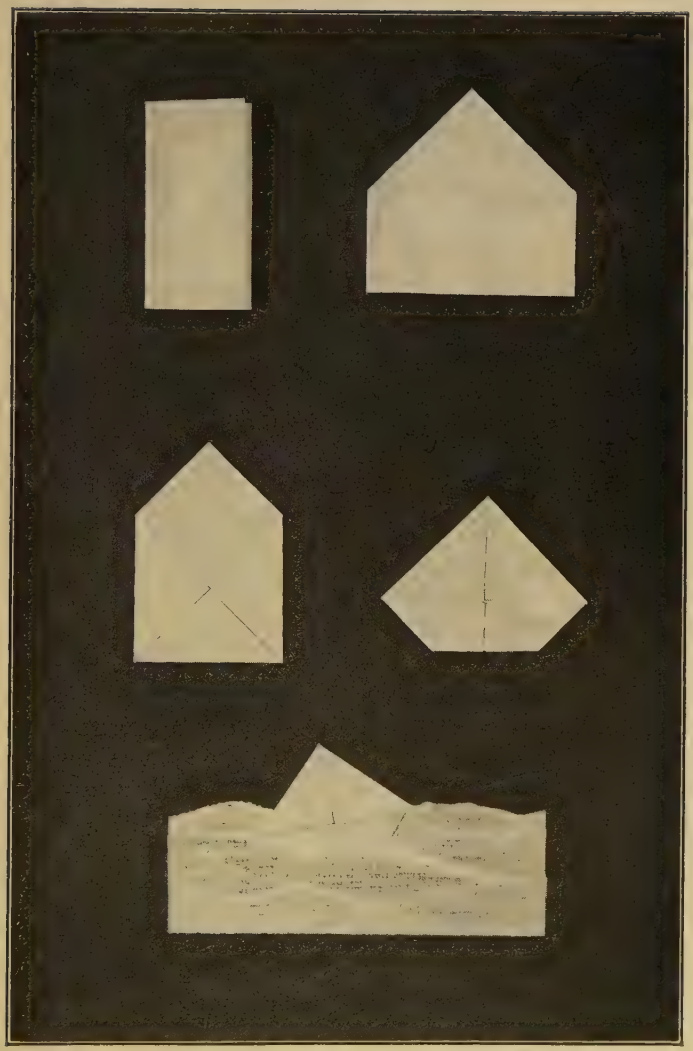
Boat.—Fold the closed envelope. Turn this upside down on the table and place it so that one corner is toward you. Fold this corner to center, and crease. This makes a little boat, of which the children are very fond, as it will stand on the table and the sails are quite realistic.

It may be used with the lesson of the fishermen or the story of Christ in the boat. It is also helpful when teaching the lesson, "The Great, Wide Sea."

Boat on sea.—An effective mounting for this boat may be made as follows: Take dark blue coated paper and tear off several irregular strips about one inch in width. Mount these so that each strip laps slightly over the one above it, leaving exposed a ragged edge of blue and white and having a smooth edge at the bottom of the mounting. This gives the effect of white-capped waves. Slip the boat under one of the loose edges and paste in place.

Picture frame.—Fold the closed envelope. Fold each corner from the center back to the middle of its outside edge and crease. Insert picture and mount in place.

The emphasis should be placed upon the picture and its story rather than upon the frame itself. The frame is made merely for the purpose of making the picture more attractive and causing the child to wish to preserve and study it.



FOLDING: BOOK, BARN, ENVELOPE, BOAT, AND BOAT ON SEA

Church.—Choose two pieces of paper of the same color. Make the book fold with one piece. Place the other on the table so that one corner is toward you. Fold left corner to right corner and crease. Open. Fold upper right edge so that it falls along center crease. Do the same with the upper left edge. Fold sides together on the crease that was made first. Hold this form in the left hand, point of steeple up, open edge to the right. Hold book fold in right hand, open edge at the bottom. Insert book fold into the folded paper held in the left hand.

This form may be used with missionary lessons when we are telling about building Christian churches in foreign lands. It is appropriate for the lesson "Building a House for God's Worship." This verse might be used:

"I was glad when they said unto me,
Let us go into the house of Jehovah."

Barn.—Lay a piece of paper on the table. Fold front edge to back edge. Crease. Open. Fold front edge to middle crease. Fold back edge to middle crease. Open. Fold left edge to right edge. Crease. Open. Fold left edge to middle crease. Fold right edge to middle crease. Crease both and open. The sixteen-fold results.

Fold back edge to front edge and crease permanently. Fold the upper right square diagonally by turning down the corner. Crease and open. Do the same to the upper left square.

Pull the upper left corner down inside, letting the fold fall along the crease just made. Do the same to the upper right corner. To make the front of the barn, open left edge and fold back along crease.

Church.—The body of the church is folded like the barn given above. The steeple is made by laying a piece of paper on the table so that one corner is toward you. Fold left corner to right corner and crease. Open. Fold upper right edge and upper left edge so they fall along the middle crease. Crease both and do not open. Fold upper right and upper left edges again to middle crease and crease permanently. Place the steeple back of church, letting it extend to the base of the church.

Lily.—Use white paper, 2 inches by 2 inches. Lay the paper on the table so that one corner is toward you. Fold left corner to right corner and crease. Open. Fold lower right edge so that it falls along middle crease. Fold lower left edge to lower right edge. Pistil, stems, and leaves may be added with crayola.

This form is used in the springtime with the lesson, "The Awakening of Hidden Life." Scripture verses or nature songs may well accompany it.

Fruit basket.—Place a piece of paper on the table. Fold front edge to back edge. Crease and do not open. Fold left edge to right edge. Crease and do not open. Hold the form in the left hand so that the open edges are at the top and right. Cut according to the accompanying diagram:

FOLDING: LILY, PICTURE FRAME, CHURCH (2 FORMS), AND BARN

Picture standard.—An attractive picture standard may be made by taking a piece of paper about three times as long as it is wide. Lay it on the table so that the narrow edge is toward you. Fold the front edge back about one inch and crease it. Fold what is now the front edge to the back and crease. This will now stand like a tent with the inch fold at the bottom to make it steady. On the front, which is the side with the inch fold, paste the picture. Often this will remain on the child's table at home for months where he can enjoy it.

Picture folder.—Take a long, narrow strip of paper. Place it on the table so that the narrow edge is toward you. Fold the front edge back far enough so there will be room to mount a picture. Turn the paper over and fold the front edge back the width of the first fold. Turn it over and fold the front edge back again. Continue this operation, leaving enough paper at the end to wrap around the folder and form a cover.

Expression Through the Hand

Handwork in the Church School:

Handwork a means of expression.
Handwork used to emphasize the truth of the lesson.
Selection of lessons for handwork.
When to do handwork.
Types of handwork.

Drawing:

Use of drawings.
How to secure drawings.
Illustrations.

Folding: Forms Studied in This Chapter—

Book.
Barn (2 forms).

Envelope.
Boat.
Boat on sea.
Picture frame.
Church (2 forms).
Lily.
Fruit basket.
Picture standard.
Picture folder.

Suggestions for Further Study

1. What is the purpose of handwork in the church school? What are some of the danger points to be guarded against?
2. Make a collection of children's drawings and study their significance.
3. Make a list of the lessons in your course of study that lend themselves to expression by means of drawings.
4. Fold the various forms suggested in this chapter.
5. How do you preserve the work done by the children? Are exhibits of handwork worth while?

Books for Reference

Children's Ways, James Sully.
Handwork in Religious Education, Addie Grace Wardle.
Hand Work in the Sunday School, Milton S. Littlefield.
What and How, Henderson and Palen.

FREEHAND CUTTING: VEGETABLES, FRUIT, BIRD, BASKET OF FRUIT, ORIENTAL LAMP, STAFF, ROD, SHEPHERD AND SHEEP.

CUTTING ON THE FOLD: LEAVES, HOUSE OR BARN, TULIP, TEPEE, ORIENTAL WATER JAR, TREE, IGLOO AND ESKIMO, CHURCH, AND JAPANESE HOUSE

CHAPTER XIII

Jan. 23

EXPRESSION THROUGH THE HAND (Continued)

Cutting

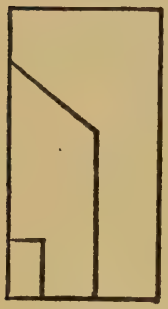
Scissors and paper may be used as a means of expression. If this form of handwork is to be used for the purpose of recording the responses of the children, the teacher must guard against doing too much of the work herself.

Types of cutting.—There are several types of cutting that may be used with primary children.

Outline Cutting.—Very often the teacher wastes a great deal of her time and bars the child from independent thinking by outlining forms for him to cut. He has nothing to do except follow the line which the teacher has made, and usually it is done with no thought as to the meaning of the form. In other words, patterns as a basis for cutting are to be used sparingly. Occasionally, however, in working out a poster, some of this type of cutting might be permitted when the forms desired are too difficult for the child to produce for himself.

Cutting on the Fold.—Fold a piece of paper through the middle. Hold it in the left hand with the folded edge to the left. If, for instance, you want to cut the form of a barn, place the scissors at the lower edge of the paper and cut toward the top, making a cut that is parallel to the folded edge. Turn the scissors slightly so as to cut toward the folded edge, sloping the cut upward to form the roof. A door may be made if desired.

Any form which is symmetrical is easily cut in this way. The cutting lines for a few forms are given below:



Barn

Tepee

Tree

Cutting from Single Paper.—Give the child a single piece of paper about as large as is necessary for the object desired. Otherwise he may waste a full-sized sheet of paper in securing a small cutting. Teach him to cut carefully so that trimming will not be necessary. His joy in mere cutting is so great that if permitted, he may try to improve his object until he has practically nothing left.

If the children are not used to free-hand cutting and therefore need some help, the teacher may proceed as follows, after teaching the lesson, "The Abundance of Harvest":

I want you to name some fruit that God gave us for winter's use. Yes, the apple is one of his good gifts to us. I am glad you named that fruit because that is just what we have brought to-day as our Thanksgiving offering to some little children. The apples are round and smooth, with a little stem at the top. With my chalk I am going to make a picture of this good gift on the board. Now I'm going to see if I can do it with my

scissors and paper. You may try to cut the same thing.

If children have had some experience with this type of work, the teacher, rather than limiting them to one subject, may say: "You may cut the form of any fruit or vegetable," or to go one step further, "You may cut anything that will show God's good gifts to his children."

Results desired.—Some teacher may say, "The children in my class simply cannot cut things for themselves." Have you allowed them to try their skill? If not, the results may surprise you. Are you expecting the object to be perfect in form? Remember you are not altogether interested in perfection of form. To be sure, you do not want to tolerate careless work, but at the same time you are not so much interested in how the child cuts the form as in knowing what he cuts and why he cuts it.

Perhaps you are timid about letting the children attempt free-hand cutting because you are not an expert at it yourself. Use some models, pictures, and blackboard drawings as a help, practice yourself, give the children the idea, and then let them work it out. Often you will be surprised to find that they can do it better than you, yourself.

How to use cuttings.—Another question of great concern to the teacher is how to use the cuttings so that the proper significance will be attached to them.

Decorating the Room.—Sometimes cuttings may be used for the purpose of decorating the room to make it carry the atmosphere of the different seasons and give the children the feeling as they return Sunday after Sunday that this is the home of the church-school work. Some of the nature work may be used in this way to advantage: cuttings of leaves, birds, flowers. Bible

story cuttings in the form of posters will also find a place here.

To Be Taken Home as a Reminder of the Lesson.—Much of the work should be taken home by the child to be cherished, preserved, and used. It is well to have the cuttings accompanied by writing. This not only makes the connection between the handwork and the lesson clear to the child, but also indicates to the parents the purpose in mind.

This writing may consist of the name of the lesson or theme as, for instance, cuttings illustrative of the spring season might be explained by the words, "The Awakening of Hidden Life." It may also take the form of the memory verse or parts of a familiar song. Below the church might be written, "I was glad when they said unto me, Let us go into the house of the Lord." The words "He careth for me" help emphasize the message of "The Good Shepherd."

If you are teaching a class of third-year primary children, let them do their own writing as a part of their expressional work. Second-year pupils can also help themselves a great deal, but ordinarily for first-year pupils it is wise for the teacher to do the writing herself. Sometimes it will be added with pencil or pen and again some typewritten slips may be used by the children.

Cooperative Work.—Teach the children to cooperate and use their cuttings to make one piece of work representative of the efforts of the class. Cuttings may be pasted into a basket similar to the one described in Chapter XII, and sent with the memory verse or word of greeting to a member of the class who is ill. Very often it is possible by cooperative efforts to produce posters which could not be made by individual members of the class.

POSTER (CHRISTMAS)

In making posters, simplicity is the keynote of success. Do not use too many types of material. Do not select forms that are intricate in outline. Do not overload your poster, as that has a tendency to obscure rather than emphasize the lesson.

"The Visit of the Wise Men" (designed by Helen Wehrle). This consists of outlined cuttings of the three Wise Men mounted on camels. Effect of stars, hills, and road is secured by the use of chalk and charcoal.

"Children of the Cold Northland" (designed by Alice Helen Montague). Paper is torn to represent a snowy background. Eskimo, sled, and dogs are outline cuttings, but may be done free-hand. Igloos are cut from folded paper. Crayola touches are added. (See illustration facing next page.)

Clay Modeling

Clay as a medium of expression gives the child great pleasure because it yields so readily to his touch and quickly takes the form of the object he has in mind. Plasticine or plasteline is used in preference to clay flour or brick clay, as it is always pliable and requires no care other than to be kept free from dust and dirt. One pound is sufficient for six children.

Parents and teachers sometimes object to the use of clay in the church school because the children are apt to soil their hands and clothing. This difficulty is easily obviated by providing pieces of paper or oilcloth on which the children work, and a small cloth for wiping the hands.

Method of procedure.—Each child is given a small piece of clay which is usually in the form of a ball. If the children are not used to working with it, they watch

the teacher mold her piece into shape and after noting the form proceed with their model. As soon, however, as they understand how to work the clay easily with their fingers they should be allowed a great deal of choice, not only as to what they should make in response to the lesson, but also as to how it should be done, relying somewhat upon the idea they have gained from pictures and models used with the lesson.

Models to make.—Some of the models which are appropriate for the primary child to make are listed below.

Bible: Shepherd's crook, Oriental water jar, basket-boat, Oriental lamp, mill for grinding meal, and the shepherd's rod.

Missionary: Igloo, Eskimo sled, Eskimo dogs, Eskimo child, tepee, and Japanese house.

Nature: Vegetables, fruit, bird's nest and eggs, birds, and animals.

Parquetry

By parquetry we mean small pieces of colored paper cut into various shapes: squares, triangles, circles, etc. These forms may be used for the purpose of making figures that illustrate the lesson. More often they are used for the purpose of making conventional designs for the covers of the children's papers which are bound at the close of the quarter.

The teacher will find the circles and squares the most satisfactory, as the other forms can be made by cutting these. Secure those that are already gummed, as it saves a great deal of time, and the work can be done so much more neatly.

Below are given a few forms as suggestions for work.

Tulips.—These are made by placing half circles in pairs so that the straight edges are toward each other

POSTER (ESKIMO)

but slightly apart at the top. Leaves and stems are added with crayola.

Japanese lanterns.—Mount on paper various colored circles in a somewhat straight line. With black crayola heavy lines are made for the top and bottom of the lanterns and handles. A heavy black line is made to represent the cord by which they are suspended. The lanterns may be designed if desired.

Book borders and cover designs.—The teacher should bear in mind that simplicity is to be desired. She should also watch her color combination most carefully. With the borders it is well to use them across the top and bottom of the cover. The single designs are usually placed in the center of the cover.

Color Work

It is superfluous to say that most of the color work as it is used in the church school is mere pastime—worse than that, it is a waste of time. Ordinarily, coloring pictures or objects which have been outlined by the teacher cannot be called true expression. This is not to say that crayola is not to be used. It may be used advantageously in making drawings, working out posters, and in adding touches to cutting, folding, or parquetry forms. The teacher should be assured, however, that the operation is meaningful.

Expression Through the Hand (Continued)

Cutting:

Types of cutting.
Results desired.
How to use cuttings.
Illustrations.

Clay Modeling:
Method of procedure.
Models to make.
Parquetry—Forms Studied:
Tulips.
Japanese lanterns.
Book borders and cover designs.
Color Work.

Suggestions for Further Study

1. Make a list of lessons that can be expressed appropriately by means of paper cutting.
2. Prepare one Bible poster.
3. Prepare one missionary poster.
4. Design three covers for children's books.
5. How do you use color work? Do you consider color cards valuable?
6. Are the suggestions for handwork in your course of study appropriate and adequate?

Books for Reference

Story-Telling with the Scissors, M. Helen Beckwith.
A Real Correlation in School Drawing, Fred H. Daniels.
Handwork in Religious Education, Addie Grace Wardle.
What and How, Henderson and Palen.
Handwork in the Sunday School, Milton S. Littlefield.

Jan. 30

CHAPTER XIV

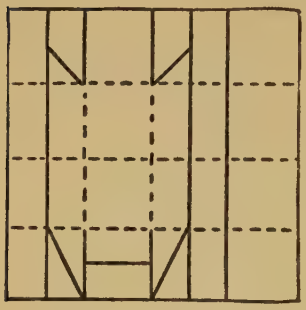
CONSTRUCTION WORK

The construction of most of the models used in the Primary Department is so simple that the child with the assistance of the teacher can easily make them. It is desirable that they do so. In this way we not only secure material suitable for illustrative purposes, but also help the child to become intimately acquainted with the models and give him an opportunity for self-expression.

Construction paper is suggested for this work. It may be secured at any kindergarten or school supply house. In preparing all of the following forms the square is used unless otherwise indicated. The five-inch square is satisfactory.

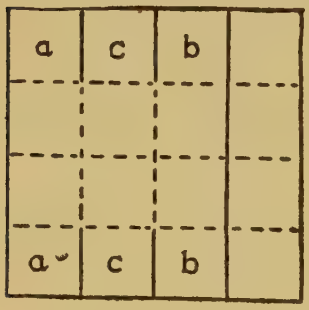
Eskimo sled.—To be used when teaching lessons about the children of the cold Northland. Suitable for sand-table work.

Directions.—Fold front edge to back edge. Crease. Open. Fold front edge to middle crease. Fold back edge to middle crease. Crease both and open. Fold right edge to left edge. Crease. Open. Fold right edge to middle crease. Fold left edge to middle crease. Crease both and open. The sixteen square results. Cut off row of squares at the right. Fold right edge back to the first crease. Open and cut along new crease just made. Do same to row of squares at the left. Cut up the two creases at the front the length of one square. Do the same at the back. Fold front edge of front



square back to the first crease. Open and cut along new crease made. Fold right and left rows of squares down for runners. Fold back square up to form the back of the sled. The half-square folded up in front makes the front of the sled. Slant the runners as indicated in the drawing.

Basket.—This may be used as a receptacle for seeds or crumbs when studying about birds and the part children should have in helping care for them. It may also be used in the sand table to represent the basket-boat in which the baby Moses was placed when his mother hid him in the bulrushes.



Directions.—Fold the sixteen square. Cut off row of squares at the right. Cut up front creases the length of one square. Do same at the back. Fold the

rows of squares at the left and the right, up to form the sides of the basket. At each end fold *a* over *b* and paste. Fold *c* up and paste into place.

Oriental house.—The Oriental house may be used with any number of Bible lessons: "The Upper Room," "A New Home for Elisha." The models after being

made by the children may be used on the table or placed in the sand tray to represent an Oriental city.

Directions.—Fold the sixteen square. To make flat-roofed house cut up the two outside creases at the front the length of one square. Do the same at the back. See Figure 1. Fold rows of squares at the left and the

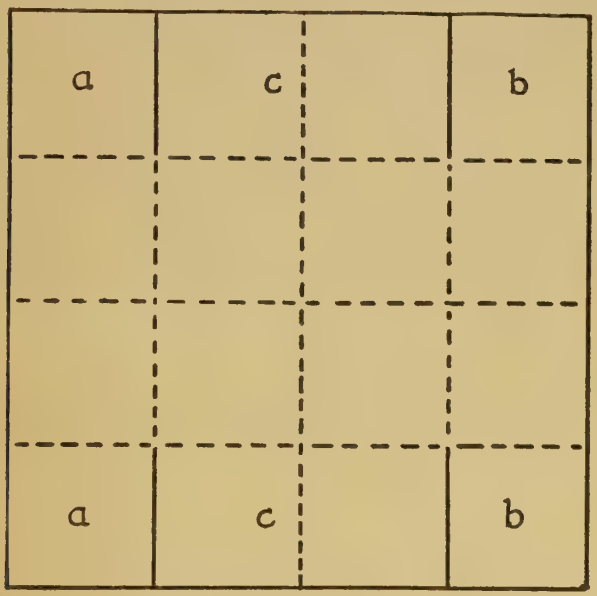


Fig. 1

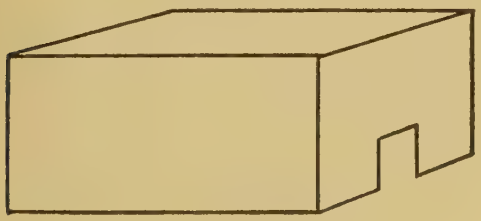


Fig. 2

right down to form the sides of the house. Fold *c* down to form the other sides. Lap *a* and *b* inside so as to make right-angle corners and paste in place. Turn up-side-down on table. See Figure 2.

To make upper room fold sixteen square. Cut off row of squares at the right. Cut off row of squares at the back. There is left a nine square. Cut up both creases at the front the length of one square. Do the same at the back. See Figure 3. Fold right and left sides down.

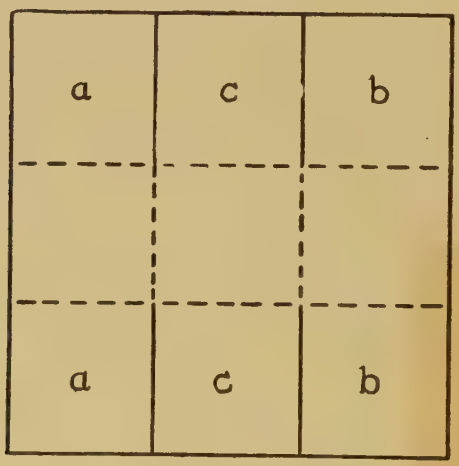


Fig. 3

Fold *a* over *b* and paste. Fold *c* down and paste in place. Turn up-side-down. Cut door. That this may be pasted to the roof, cut up three of the corners a short distance. Make flaps on two sides by folding the lower edges out so that they stand at right angles to the sides of the room. The other two sides remain as at first and extend over the edges of the house. See Figure 4.

To make stairs, use a narrow piece of paper twice the height of the house. Crease through the middle lengthwise. Divide the strip crosswise into eight equal parts. Fold on these lines toward you and from you alternately. At the left cut along each of these creases as far as the middle crease. See Figure 5. Fold loose squares by pairs over each other so that right-angle corners are formed. Paste. This makes a flight of stairs consisting of four steps. See Figure 6. The box-end of the steps is pasted to the side of the house.

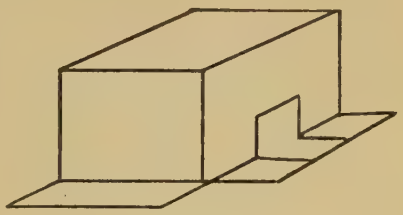


Fig. 4

Fig. 5

Chariot.—The chariot is associated with stories of Bible times. It was used by kings and other men of influence and power.

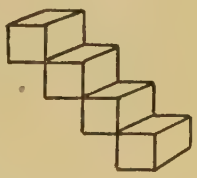
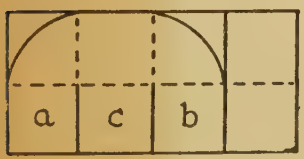
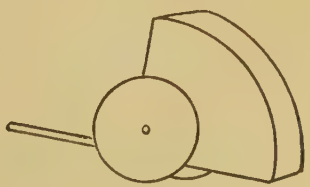


Fig. 6

Directions. — Fold the sixteen square. Cut on middle crease. Cut off one row of two squares. This leaves the paper 2 squares by 3 squares. Cut up both creases at the

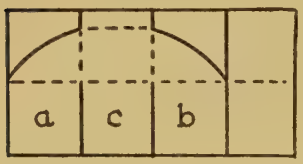


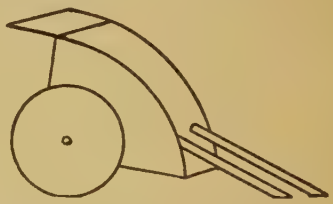


front the length of one square. Round off the corners at the back. Fold back square up to form front of chariot. Fold *a* over *b* to form floor of chariot. Paste. Fold *c* over the floor of the chariot and paste in place. A tongue is pasted in at the front. Cardboard circles are used for wheels.

Jinrikisha.—To be used when making a study of the children of cherry-blossom land. It is an attractive part of a Japanese village represented in the sand tray.

Directions.—Fold the sixteen square. Cut on middle crease. Cut off one row of two squares. This leaves paper 2 squares by 3 squares. Cut up both creases at the front the length of one square. Cut up both creases at the back a very short distance. From the two points at the back where the cutting terminated, round off the corners. Fold the back square up to form the back of the jinrikisha. Fold flap at the top, back slightly. Fold *a* over *b* to form floor of jinrikisha. Paste. Fold *c* over the floor and paste in place. A shaft is pasted to each side at the front. Cardboard circles are used for wheels.

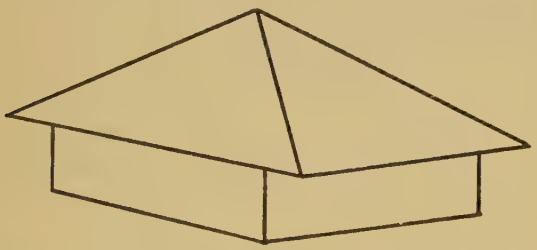




Japanese house.—To be used with missionary lessons that tell of Japanese life. May be used in sand-table work.

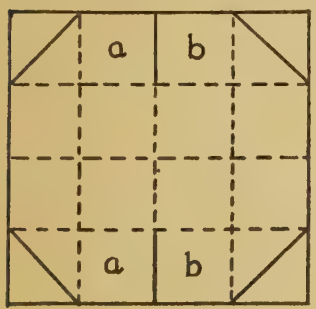
Directions.—To make walls of house take a long, narrow strip of paper. Lay it on the table so that the narrow edge points to the front. Fold front edge back a

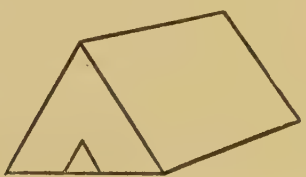
very short distance. Do not open. Fold what is now the front edge to back edge. Open. Fold front edge to middle crease. Fold back edge to middle crease. Open both. The four sections represent the four walls of the house. Fold these to form right angles and use the small flap for pasting. The roof is made from a square piece of paper. Fold the two diagonals. Work into shape and let it rest lightly on walls.



Tent.- This may be used when presenting a missionary lesson on the North American Indian, or when telling stories of people of olden times who lived in tents.

Directions.—Fold the sixteen square. Cut off four corners using diagonals of corner squares. Cut up front crease the length of one square. Do the same at the back. Fold on middle crease to make sides of tent. Fold *a* over *b* and paste in place. Cut door.



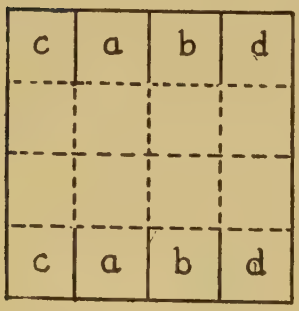


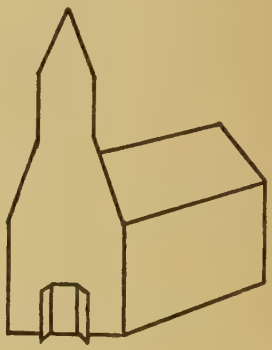
Church.—May be used with the lesson "Building a House for God's Worship." It is also suggestive when teaching the verse,

"I was glad when they said unto me,
Let us go unto the house of Jehovah."

In using the verse, "Freely ye received, freely give," the purpose of our giving may be emphasized by the use of this model.

Directions.—Fold the sixteen square. Cut up the three creases at the front the length of one square. Do the same at the back. Fold along the middle crease to form the roof. Fold *a* over *b* and paste in place. Fold the row of squares at the right and the row at the left down to form the sides. Fold *c* over *d* just far enough to make the corners square. Paste in place. Cut a single piece of paper that is as wide as the front of the church and shape it at the top so as to represent a steeple. Paste in place. Cut doors.





Tepee.—The home of the early North American Indian is represented by the tepee or wigwam.

Directions.—Use a round piece of paper. Cut out a sector of about sixty degrees. Lap the two sides and paste so that the figure is the shape of a cone. Cut door.

Scroll.—To be used when telling stories of our Bible and how it was made. Stories of people writing the Bible or reading from it are made more clear by the use of the scroll.

Directions.—Use a rectangular piece of paper. Paste each end to a small, round stick that is long enough to extend above and below the paper. Roll from each end until the two rolls meet.

Boat.—A boat is needed for sand-table use. It might be used with such lessons as the following: "The Fishermen," "Paul Shipwrecked," "Stilling the Storm," and "The Great, Wide Sea."

Directions.—Use a rectangular piece of paper. Use the shorter side for the front edge. Fold back edge to front. Do not open. Fold right edge to left edge. Open. Fold the right-half of the back edge so that it falls along the middle crease. Do the same to the left-half of the back edge. Fold front edge (single sheet) back over these folds. Turn the paper up-side-down. Fold front edge back to correspond to the other side. See Figure 1. Open the form and fold flat along the

Fig. 1

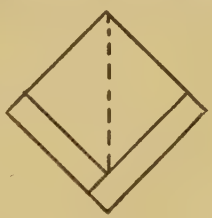


Fig. 2

line where the two upper edges met in the first fold. Lap the corners so that they lie flat. See Figure 2. Fold

front corner to back corner. Turn paper up-side-down. Fold front corner to back corner. See Figure 3. Open

Fig. 3

and flatten on cross-fold. See Figure 4. Pull *a* and *b* apart. Figure 5 is the result.

Fig. 4

Fig. 5

NOTE.—The writer does not lay claim to entire originality in presenting these various forms. The fundamental principles used in constructing the models have had wide publicity. An attempt is made here to select from the forms available and use the principles in working out other forms most useful to the church school teacher. Specific directions are given for the sake of clearness.

Models Studied in This Chapter:

Eskimo sled.
Basket.
Oriental house.
Chariot.
Jinrikisha.
Japanese house.

Tent.
Church.
Tepee.
Scroll.
Boat.

Books for Reference

What and How, Henderson and Palen.
A Real Correlation in School Drawing, Fred H. Daniels

CHAPTER XV

THE SAND TABLE IN THE PRIMARY DEPARTMENT

The sand table is a valuable aid in the Primary Department. It serves two chief purposes: it illustrates the lesson and provides a means of expression. The story pictured in the sand by means of appropriate material makes an appeal through the eye. The sand table also offers the child an opportunity to use his hands, not only in working out the picture in the sand, but also in constructing his own models for use in the sand.

Because of the educational value of the work, as well as the fascination it has for the child, there should be a place for the sand table in the Primary Department of every church school.

Equipment

Elaborate or expensive furnishings are not necessary in order to accomplish results. Many different devices are used successfully by various church schools.

The sand table.—The regular, zinc-lined kindergarten sand table may be used if space and means permit. This table is available in two sizes, one being 6 feet long by 3 feet wide, while the other is 3 feet square. The height from the floor to the top of the tray is twenty-four inches. The prices of these tables are approximately twenty and ten dollars.

The homemade table is equally valuable and less expensive. A box may be made of the dimensions 6 feet by 3 feet, or 3 feet square, the depth being 4 inches,

inside measurements. The use of white oilcloth is recommended for lining as a good substitute for zinc. It prevents sand from sifting through to the floor, holds moisture, and wears very well. The table should be low enough so that children standing around it can easily help in molding the sand or placing objects. A lid prevents the exposed sand from attracting attention from other forms of activity. It is also a help in preserving work. The covered table may serve as a class table if economy in space and furniture is necessary.

One reason why the sand *table* may not be altogether satisfactory is that because of its size and price, usually only one can be had for the whole department. This either limits its use to a single class or indicates that it is to be used by the department as a group. Because of practical problems, such as number, lack of space, and graded lessons, neither plan is altogether satisfactory.

The sand box or tray.—The sand box or tray is preferable to a table because it is less expensive, occupies less room, and is easily moved. Any church school can provide a box for each class. A good size for a box or tray which is to be used by a class of eight or ten children is 16 inches by 24 inches or 18 inches by 27 inches, the depth being 2½ inches, inside measurements. This may be made of wood or galvanized iron. If made of wood, it should be lined. If galvanized iron is used, the top should be rolled to prevent the children from cutting their hands. It is attractive if painted white. Legs are unnecessary, as the tray is used on the children's table.

Miscellaneous devices.—There are many different ways of providing for sand. Receptacles are sometimes built into the wall of the room and appear as drawers in a cabinet. These are removed and placed on the

tables when used. One church school has lined the drawers of the children's tables and these are used advantageously. The simplest device may yield fruitful results in the hands of an ingenious teacher.

Sand.—The white beach sand is desirable, but the ordinary sand which abounds in almost all localities is very satisfactory. When used, the sand should be moistened just enough so that it can be shaped easily.

Material used in the sand.—This need not represent a great expenditure of money. Models are available at supply houses, but the majority of those used in the Primary Department can be made by the teacher or pupils. The help of older children in the church school may be enlisted. Junior boys are glad to carve miniature forms for such use, and nothing delights Junior girls more than to dress missionary dolls and assist in other ways. All of the children should be encouraged to help in making collections of twigs, stones, shells, seed cradles, etc. These should be carefully sorted and filed.

It is a mistake to think that in order to do effective work we must be supplied with a great mass of elaborate material. This is neither necessary nor desirable. Choose simple material and then use it again and again in representing different scenes. The materials that leave some room for the imagination are to be preferred. The following objects are suggested as necessary for sand-table work and various ideas are given as to ways of representing them:

People.—People may be represented by tiny dolls. Especially is this effective in picturing a missionary story. They may also be represented by Oriental figures cut from picture cards. A narrow strip of cardboard is pasted to the back of the figure and allowed to

extend half an inch below the feet in order to make it stand firm in the sand. When representing the character of Jesus it is very satisfactory to choose some good artist's conception of Christ and use it in this way. The colored pegs represent a group of Oriental people very effectively. Small rolls of paper may also be used.

Animals.—Toy animals, celluloid or wooden, are available at any novelty store. It is well to choose first the domestic animals and then the wild animals with which children are more or less familiar: horse, dog, cow, sheep, camel, elephant, etc. In lieu of these, good pictures of animals may be cut from magazines or outlined forms may be cut from plain manila cardboard and used with a standard as suggested above. As to size, care should be taken that the forms used are in correct proportion to other objects in the table.

Trees.—One may use twigs and branches from trees. the barren ones to represent the winter lessons and those with buds and leaves for stories which show the awakening of life at springtime. The evergreen tree furnishes good material, although it dries quickly and the needles fall. Bits of everlasting shrubbery are to be had from the florist. They are always ready for use. Trees may be cut from paper. Pink and white blossoms may be represented by tissue paper twisted to the branches.

Grass and Flowers.—Moss makes a good representation of grass. If uprooted with part of the sod it can be imbedded along the bank of the river or lake very effectively. Flowers are made by twisting tissue paper around toothpicks. The small colored pegs are also used for flowers.

Miscellaneous.—Water is represented by blue paper, tinfoil, or a mirror. Cotton is a good substitute for

snow. Models like those mentioned in the preceding chapter may be used for a great number of lessons.

Care of Material

How much of the small amount of money expended for supplies is absolutely wasted because no provision is made for caring for what has been purchased! Perhaps the material is thrown in a miscellaneous heap into some already overflowing box or cabinet drawer, and after being handled and exposed to dust and dirt is soon ready for the waste basket.

Classification of material.—For the sake of efficiency the material should be carefully classified. Rather than arrange it by stories, as "Garden of Eden," "Winter's Sleep," "Cold Northland," etc., it is more serviceable to arrange it by types: people, animals, flowers, trees, etc. This avoids unnecessary duplication and allows for originality on the part of the teacher when she is deciding upon the material to be used for a particular lesson.

Filing material.—After the material is classified it should be filed in such a way that it is carefully preserved and always accessible. Perhaps it is not possible to have an up-to-date filing cabinet, but no church school is so needy that it cannot furnish its Primary Department with a set of substantial pasteboard boxes. If these are uniform in size and color, they serve the purpose nicely and are not unsightly. Each box should be labeled in order that material may be located easily.

When to Use the Sand

There is often a question in the minds of superintendents and teachers as to what part of the day's program should be devoted to sand-table work and whether or not the work should be done prior to the

regular session. The answer depends somewhat upon the purpose in mind for the day, but a few general principles may be stated:

Not before the session.—It is rarely advisable for the superintendent or teacher to work out a scene and have it ready for the children when they arrive. To be sure, there would be an appeal to the eye, but there is infinitely more gained by the child if he is permitted to handle and arrange the models. It is possible to have the training through the eye plus training through the hand. We are limiting the possibilities of the sand table when we admonish the children, "Now we have a most beautiful scene this morning and I do not want you to touch a thing. Just look at it."

Not during the lesson story.—Sand-table work should not be done while the story is being told, as the value of both sand work and story is thus minimized. Children can rarely do more than one thing at a time, and the story period should be a time when they are expected to listen.

Suppose we start our story by saying: "Once upon a time there lived in a country far from here a woman and her little boy. They wanted to do a kindness for a friend who often passed that way, so they decided to build a room for him on the roof of their house. Now, children, I presume you have no idea what a queer-looking house it was, so I am going to show you a little paper model. I want you to look at it and handle it and then we are going to smooth out the sand and put it here." The children are delighted. They handle the model and talk freely. Then they begin to play in the sand and find it difficult to reestablish their interest in the story.

Before the lesson story.—The sand table may some-

times be used during the approach to the lesson if we wish to illustrate some points in the new lesson or express a lesson previously studied. For missionary lessons, the children have scant background. If there is to be a study of Japanese life, it might be wise to use models while describing and talking about their houses, temples, jinrikishas, etc. After the children have placed these models in the sand table to form a Japanese village, they have something of a background for the story "Little Cherry Blossom."

After the lesson story.—By far the most valuable use of the sand table is as a means of expressing through the hand the truth that has been gained through the eye and ear. Used for this purpose it quite naturally follows the lesson story. At this time children may make and use simple models connected with the lesson. Models which have been studied in the approach to the lesson may also be utilized in picturing the particular story just told.

How to Do Sand Work

The teacher will proceed with the idea in mind that the sand table is to be used as a means of education for the child. Education comes through activity. The teacher may train herself by planning and executing all the scenes, but in so doing she is allowing for very little development on the part of the child. Each child should have an opportunity to participate in the work. A simple arrangement of material executed by the children is more valuable than the most perfect scene prepared by the teacher.

Children work under guidance of teacher.—The teacher should have in mind possibilities for representing the story in sand, and material which she is sure will be

needed, but she should strive by means of questions and suggestions to draw the responses from the children and allow her own plan to be modified accordingly, so long as violence is not done to the lesson story.

It would be unwise to proceed in the following way: We are going to tell the story in sand. We need a hill here. Mary, you may build it. John, will you please make the river over in that corner? Here are the trees we need. Children, you may place them along the banks of the river. Now, here are some pegs to take the place of the people who were making this long journey and we will put them right here in the sand.

The scene might be a representation of the story, but it is largely the expression of the teacher. Contrast with this another method of procedure:

"Let us play the story of the Israelites making a long journey across the desert country. What kind of country do you suppose it was?"

"Dry, sandy," answer the children.

"It is all nice and smooth," adds Jane.

Even as they talk they are working the sand into position.

"And there were no roads nor paths," ventures William.

"Now, that is nice and smooth; let me ask you a question: Was there any water in the desert?"

"Once they found a place where they could drink," answers Louise. "Could we make a nice little stream of water? When people travel how can they tell when they are coming to water?"

"They see trees," comes the answer.

"Here are some green twigs that might be used. Now, what else do we need for our story?"

"People marching," answer the children.

"Yes, I think we might use these pegs to-day."—And the whole thing has been the work of the children under the stimulation and guidance of the teacher.

We scarcely appreciate the joy that comes to children through handling the moist sand and feeling it yield to their touch as it takes forms. In a certain first-year primary class sat John the dullard, who was the despair of his teacher. He never seemed to listen to the story, no gleam of joy ever crossed his face at sight of a beautiful picture; in fact, nothing seemed to appeal to him. One happy day the sand table was introduced, and what was the surprise and delight of the teacher to see a new light dawn on John's face. His hungry hands went down into the sand. They modeled and remodeled in helping make the lesson story, and John had made his first response.

Retelling the lesson story.—It is not always necessary to retell the whole story when the scene is being prepared. However, parts may be sketched by teacher or pupils, and explanations and questions and answers may be used freely so that when the work is finished usually there has been an expression through the lips as well as through the hands.

Not a moving picture.—It is unnecessary to begin at the first of the story and move the characters about to show action. For example, in representing "The Lost Sheep" it is very awkward and causes a great deal of confusion to allow the children first to put the sheep in the fold, lead them out to pasture, have them scamper about, take them back to the fold at night, lead the shepherd about in his search for the sheep, and at last take him home again with the lamb in his arms.

It is better to let the children choose one scene in the story and work that out accordingly. For instance, in

the story already cited, the scene chosen might be where the shepherd has just found the lost sheep. In that case, the other sheep would be in the fold. Again, the children might want to play that the shepherd was just starting home with the sheep and one of them was caught in the brambles and hidden from sight. They might decide that it was nighttime and all were asleep in the fold. This does not mean that children are never to move the models, but that there should be no definite attempt made to show every act in the story.

Stories Suitable for Sand Work

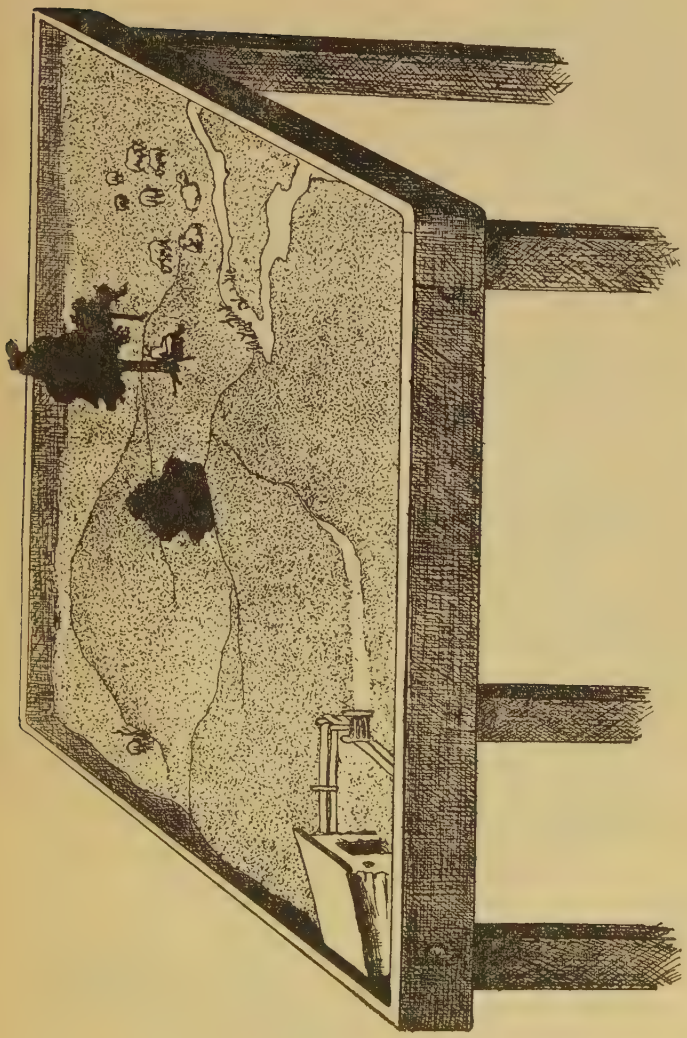
All stories do not lend themselves to this form of illustration or expression. Those in which the truth cannot be made clear by the use of material things should be carefully avoided. This class might be typified by such stories as "Mary Anointing Jesus," "Christ Blessing Little Children," "Jesus Going to the Heavenly Home," "Jesus Teaching How to Pray," and "Jesus Teaching a New Commandment."

A list of stories adapted to sand-table work might include the following:

The Garden of Eden.
The Children of Israel Traveling Through the Wilderness.
Story of the Baby Moses.
David's Care for the Sheep.
A Captive Maid Trying to Help.
Jesus and the Four Fishermen.
Jesus Feeding Many Hungry People.
A Shepherd Boy and a Giant.
The Visit of the Wise Men.
Nature Stories.
Missionary Stories.

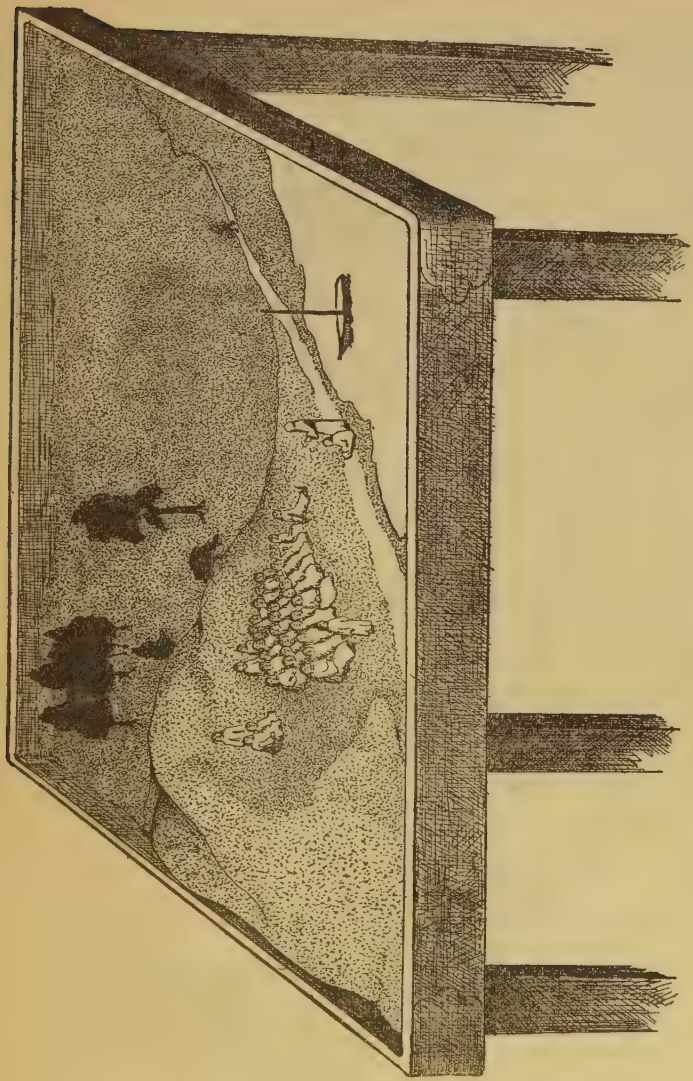
Illustrations

The following cuts will give an idea as to how different stories may be represented in the sand table. It should be borne in mind that these are merely suggestive and are not to be copied by the teacher. Practically every group of children will plan a scene differently, and the teacher must bear in mind that she is striving to secure the expression of the class rather than have them copy the responses of another group of children. However, by studying what other children have done the teacher may get some idea as to the responses she may expect from her class.

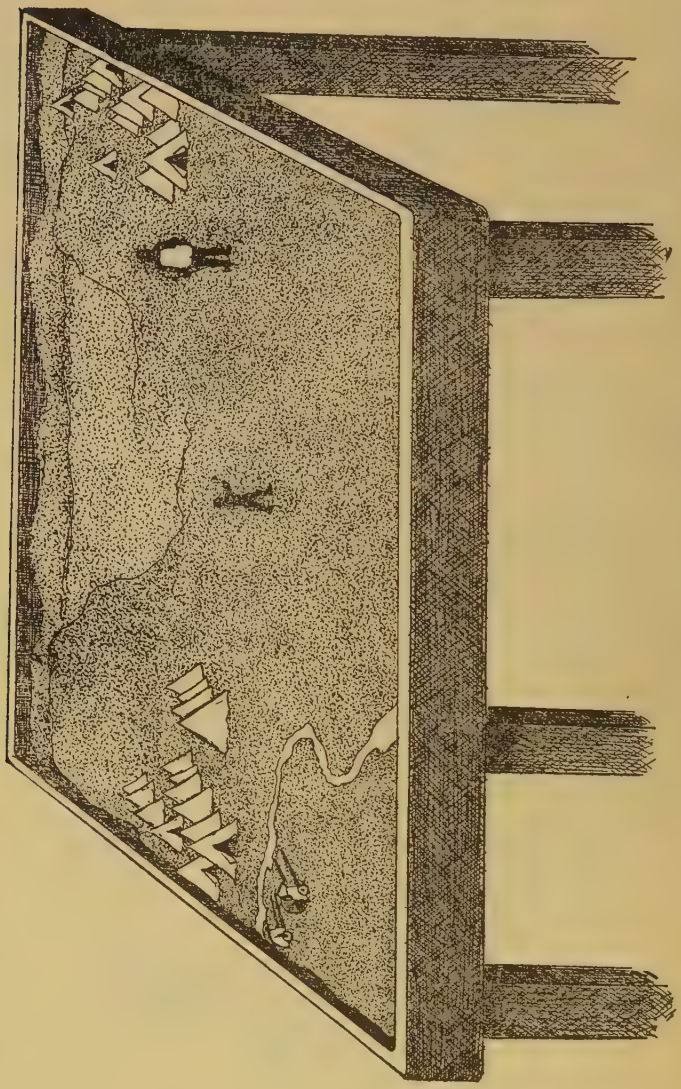


THE GOOD SHEPHERD

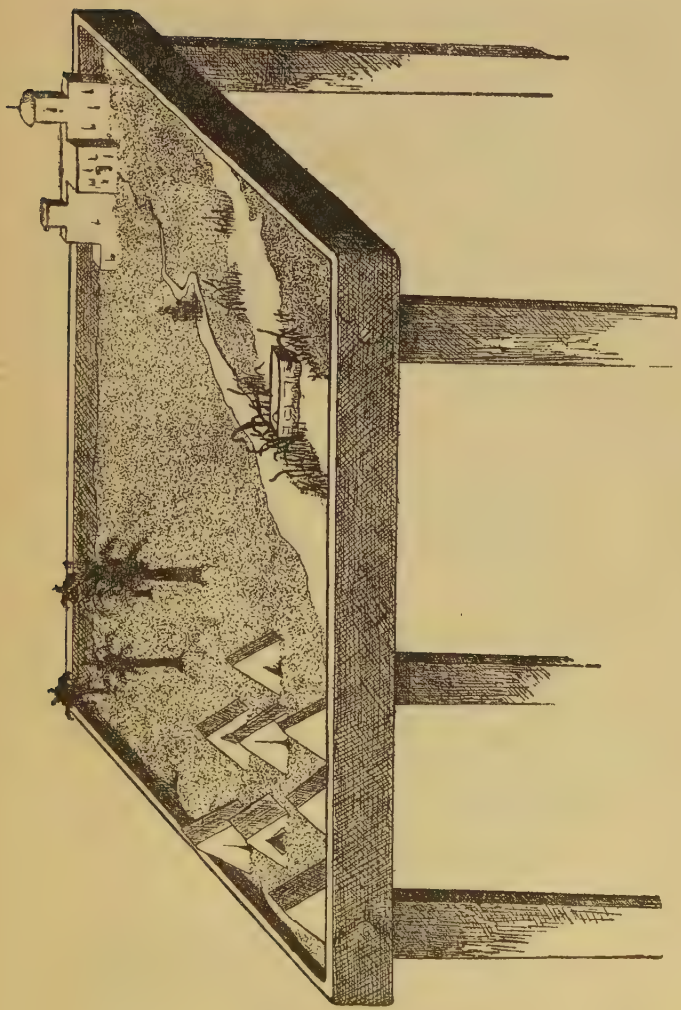
A BEAUTIFUL GARDEN



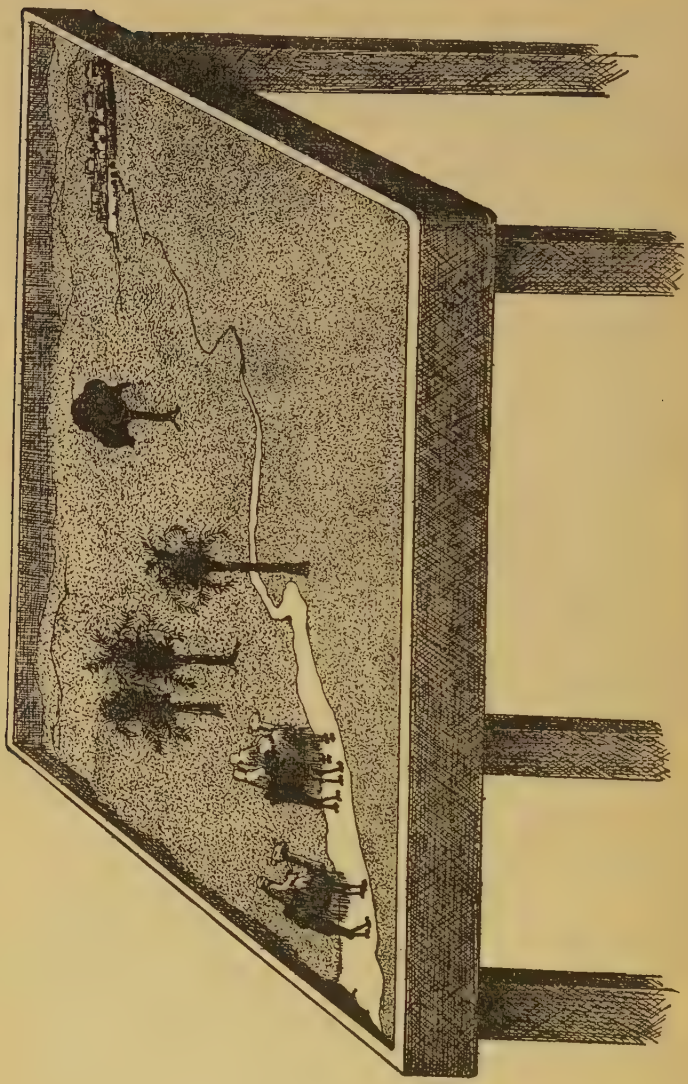
A STORY BY THE SEA



DAVID AND GOLIATH



THE BABY MOSES



THE WISE MEN

The Sand Table in the Primary Department

Equipment:
- Sand table.
- Sand box or tray.
- Miscellaneous devices.
- Sand.
- Material used in the sand.

Care of Material:
- Classification of material.
- Filing material.

When to Use the Sand:
- Not before the session.
- Not during the story.
- Before the lesson story.
- After the lesson story.

How to Do Sand Work:
- Children work under guidance of teacher.
- Retelling the lesson story.
- Not a moving picture.

Stories Suitable for Sand Work.

Illustrations.

Suggestions for Further Study

1. Study ways and means of calling forth responses from the children.
2. Study how to utilize the expression of the children.
3. Work out some sand table scenes with the children and note how their responses reshape your original plan.

Books for Reference

The Sand Table, Lilie A. Faris.

CHAPTER XVI

THE LESSON PLAN

The teacher is responsible during the class period for three types of work: the approach to the lesson, presentation of the lesson, and the expressional work. From the great mass of material available for these different activities she must select the things that are appropriate for a particular occasion and then know how to combine them so skillfully that the truth she is teaching will be clear and emphatic.

Purpose of Written Lesson Plan

I believe that it is a most valuable help for the teacher to make a written plan for each lesson. This need be neither long nor elaborate, and it should never be considered binding. A very good plan may undergo many changes, because of the reactions and responses of the children. We do not in any way want to limit or restrict the expression of the children or crush the spirit of spontaneity that brings life to the work of the day. On the other hand, a written plan tends to thoroughness of preparation and definiteness of thought on the part of the teacher. If used in the right way, it should be, not a burden, but a help, in that it indicates clearly a goal to be reached and a possible method of reaching that goal.

Form of Lesson Plan

Points to be noted are listed below in the order in which they may appear in the plan, and each one is explained briefly:

Name of lesson.—This is self-explanatory.

Purpose of the lesson.—Decide upon your purpose in teaching the lesson. A single lesson may suggest a number of religious truths, but it is best to decide upon a single one that is to be made emphatic on a particular occasion.

Memory material.—This will consist of passages of Scripture, poems, hymns, or prayers, to be studied and memorized.

Lesson helps.—List sources of supplemental material. For suggestions see bibliography at close of this chapter.

Illustrative material.—This includes pictures and models.

Approach to lesson.—Decide upon how the material you have selected may be used effectively in preparing the child for the lesson story.

Lesson presentation.—Lesson in story form.

Expression of lesson.—From the various forms of expressional activities select the one most appropriate for the lesson. Indicate different ways in which the child may express the religious truths in actual living.

How to Make a Lesson Plan

In making a lesson plan, decide first upon the purpose of the lesson so the goal will be before you clearly through the whole operation. Prepare the lesson story, then select supplementary and illustrative material that may be used for memory work and for the purpose of preparing the child for the story. The last step is to decide upon the type of expressional activity that will make the lesson truth most vivid and which will carry it over most effectively into the lives of the children.

Prayers as one form of expressional activity, helps in giving religious meaning to the lesson.

Illustrative Lesson Plans

Below are given suggestive plans for three types of primary lessons.

Lesson: *The North American Indian.*

Aim: To help the children to know and love their neighbors.

To stimulate an attitude of kindness and courtesy toward the foreign children in our own cities.

Memory Material:

"Be ye kind one to another" (Eph. 4. 32).

Lesson Helps:

International Graded Course. Teacher's text, Primary II, Part 3.

Our Little Indian Cousin, Page Company, Boston.

Illustrative Material:

Pictures of Indian life from magazines and other sources.

Missionary Pictures, International graded series, Year II, Part 3.

Models: Tepee, canoe, trees, figures of Indians.

Approach to Lesson:

Explain pictures. Let the children handle and talk about the models and then place them in the sand to form an Indian village.

Lesson Presentation:

Tell story, "How One-Eye Won His Feather," Everyland Magazine, March, 1911.

Expression of Lesson:

Study the sand table and readjust the models to portray the lesson story.

Talk about ways in which children may show kindness.

Prayer.

Lesson: *The Awakening of Hidden Life.*

Aim: To stimulate the child to observe in nature the coming of life to the grass, flowers, trees, etc., that were apparently dead during the winter. To prepare the child for the resurrection story.

Memory Material:

"He hath made everything beautiful in its time."

"For, lo, the winter is past;
The rain is over and gone;
The flowers appear on the earth;
The time of the singing *of birds* is come"
(Song of Solomon 2. 11, 12).

Lesson Helps:

International Graded Lessons. Teacher's text, Primary I, Part 3.

Half a Hundred Stories, Milton Bradley Company, Boston.

In the Child's World, Poulsson.

Illustrative Material:

Springtime pictures of flowers, birds, butterflies.

Twigs that show signs of new life.

Tulip bulb.

Tulip plant in blossom.

Approach to Lesson:

Let the children examine and talk about the pictures and twigs. When they begin to talk about the

coming of the flowers, show the bulb and talk about how brown and dead it looks. Tell how the bulbs are planted and cared for and at last come to life in the form of beautiful flowers. Show blossoming plant.

Lesson Presentation:

Tell story "The Tulip's Story," found in "Half a Hundred Stories."

Expression of Lesson:

Give the children crayolas and let them draw beds of tulips.

Suggest that the children after going home might draw all the signs of springtime they have been able to observe.

Closing prayer.

Lesson: *How a Woman Helped.*

Aim: To create in the child a desire to be helpful in the home, at school, and on the playground.

Memory Material:

"Forget not to show love unto strangers" (Heb. 13. 2).
"Be ye kind one to another" (Eph. 4. 32).

Lesson Helps:

Bible. 2 Kings 4. 8–11.

International Graded Lessons. Teacher's text, Primary I, Part 4.

On Holy Ground, Worcester—"The House in Shunem."

Orientalisms, Rice—"Oriental Houses."

Illustrative Material:

Pictures of Oriental houses.

Model of Oriental house of peasant.

Pictures of children helping.

Approach to Lesson:

Talk about how children can help. Use pictures of children helping, to stimulate conversation.

Talk about Oriental houses and let the children construct from paper a flat-roofed house without the upper room.

Lesson Presentation:

Tell lesson story.

Expression of Lesson:

Make the upper room and add it to the house that was constructed earlier in the period.

During the period have the children do as many helpful things as possible: distribute and collect materials used, arrange chairs properly.

Plan for helpful services to be rendered during the week.

Closing prayer.

Lesson: *A Shepherd Boy and a Giant.*

Aim: To create in the child a desire to do right and to help him to know that God cares for him and protects him.

Memory Material:

"I will fear no evil; for thou art with me" (Psa. 23).

Lesson Helps:

1 Samuel 17.

Biblical Geography and History, Kent—Saul and David.

On Holy Ground, Worcester—David and Goliath.

Hand-book of Bible Manners and Customs, Freeman —The Sling.

Illustrative Material:

Pictures of sheep and shepherd life.

Pictures of David the shepherd lad.

Models to be used in sand: tents, chariots, trees, and pegs to represent people.

Approach to Lesson:

Use pictures suggested above as a basis for reviewing earlier lessons in the life of David. Talk briefly of King Saul and the condition of the country.

Lesson Presentation:

Tell lesson story.

Expression of Lesson:

Retelling the story in the sand table.

Repeat in concert the twenty-third psalm.

Closing prayer.

List of Lesson Helps

Below is given a list of books containing helpful supplemental material:

Orientalisms, Edwin Wilbur Rice.

On Holy Ground, William L. Worcester.

The Story of Our Bible, Harold Hunting.

Our Little Cousin Series, Page Company, Boston.

Little People of the Snow, Muller.

Little People of Japan, Muller.

Seven Little Sisters, Jane Andrews.

Primary Missionary Stories, Margaret Applegarth.

Little Journey Series, A. Flanagan Company, Chicago.

Peeps at Many Lands Series, A. C. McClurg & Co., Chicago.

Teachers' Texts of international graded course.

Child Religion in Song and Story, Chamberlin and Kern.

All the Year Round, Frances L. Strong.

Bible Dictionary, James Hastings.

Handbook of Bible Manners and Customs, James M. Freeman.

Song of Our Syrian Guest, William Allen Knight.
Lord's Prayer for Children, Martha K. Lawson.
National Geographic Magazine, Hubbard Memorial Hall, Washington, D. C.
Everyland Magazine, Everyland Publishing Company, New York.

The Lesson Plan

Purpose of the Written Lesson Plan.

Form of Lesson Plan:

Name of lesson.
Purpose of lesson.
Memory material.
Lesson helps.
Illustrative material.
Approach to lesson.
Lesson presentation.
Expression of lesson.

How to Make a Lesson Plan.

Illustrative Lesson Plans:

"The North American Indian."
"The Awakening of Hidden Life."
"How a Woman Helped."
"A Shepherd Boy and a Giant."

List of Lesson Helps.

Suggestions for Further Study

1. What are the benefits to be derived from the written lesson plan?
2. How should a lesson plan be used during the class period?

3. Do you select from various sources supplemental material that will make your lesson more interesting and help to make the truth clearer?
4. Write three primary lesson plans.

Books for Reference

How to Teach Religion, George Herbert Betts.
The Pupil and the Teacher, Luther A. Weigle.
Types of Teaching, Lida Belle Earhart.

CHAPTER XVII

MUSIC IN THE PRIMARY DEPARTMENT

"Serve Jehovah with gladness:
Come before his presence with singing.
. . . . . .
Enter into his gates with thanksgiving,
And into his courts with praise:
Give thanks unto him, and bless his name.
For Jehovah is good" (Psa. 100).

How to Select Songs

Nothing is more natural to the child than singing, and because what he sings touches his life so vitally we should allow him to sing nothing that we do not wish to become permanently a part of his character. There is no lack of song material, but the teacher must know how to make suitable selections with regard to religious values. The material must contain something which the child can comprehend and enjoy—something that corresponds to his experiences; it must also contain something new to be added to his store of knowledge.

Words within reach of the child's understanding.—There is no value in having a child chant words which have no meaning to him. We may wish him to learn and use certain hymns which he cannot *fully* understand, but which will grow in richness as the years come and go. On the other hand, our object is not primarily to supply him with materials that are associated with the religious experiences of the adult, in the hope that at some future time he may find them useful,

but, rather, to put him in possession of hymns and songs that are related to his religious experiences as a child, and by means of which he can truly approach the Father through worship.

This means that a majority of the splendid hymns of the church must be reserved until some later time when there will be a background of experiences for their interpretation. Relatively few of the great hymn writers have felt the interests and needs of little children. For the most part, they have given expression to adult sentiments.

The child lives in the present, not the future. He has no background for thinking of death and the future life. On the contrary, he is vitally interested in the great, beautiful world that lies round about him everywhere. Do not imagine that he longs in these early years to go to the home beyond. This world is quite beautiful enough for him, and by using the right songs we can make him feel that the Father does not live in some far-off world and is to be found only after we die, but thet he lives here and now with all of his children, loving and caring for them always. Such a thought is expressed in the following verse:

"When I run about all day,
When I kneel at night to pray,
God sees, God sees.

"Need I ever know a fear?
Night and day my Father's near—
God sees, God sees."[1]

There are many songs that are used for the purpose of convincing adults of their sins and of calling them back

[1] Carols, Leyda Publishing Company. Used by permission of the Century Company.

to right living that have no place in a program for children. The refrain of that much-used song, "Bring Them In," will serve as an illustration:

"Bring them in, bring them in,
Bring them in from the fields of sin;
Bring them in, bring them in,
Bring the little ones to Jesus."

Rather than teach the children that they have strayed away from the fold, impress them with the thought that they should follow and obey the voice of the shepherd.

"Little lambs so white and fair
Are the shepherd's constant care;
Now he leads their tender feet
Into pastures green and sweet.

"Now they listen and obey,
Following where he leads the way;
Heavenly Father, may we be
Thus obedient unto thee!"[1]

Words meaningful.—In an attempt to select songs that are within the realm of the child's understanding, let us guard carefully against the use of babyish or meaningless jingles of words. How useless to have children spell words to music, as G, double o, d—good, G, double o, d—good, etc., or sing the following meaningless rime:

"We'll stand up in Sunday school,
In happy Sunday school,
We'll sit down in Sunday school,
In happy Sunday school."

[1] From Songs and Games for Little Ones. By permission of Oliver Ditson Company, Boston.

By way of contrast, consider how meaningful the following selection is for children:

"Can a little child like me
Thank the Father fittingly?
Yes, O, yes, be good and true,
Patient, kind in all you do;
Love the Lord and do your part,
Learn to say, with all your heart,
'Father, we thank thee, Father, we thank thee;
Father in heaven, we thank thee.'"[1]

Correct emphasis shown by words.—Songs used with children should emphasize religious values that are wholesome and positive. In the interests of temperance we do not have the children sing of the cigarette and the harm it does to his body. We do not hold the wineglass before him and say, "Touch not, taste not." On the contrary, we teach him through song certain ideas of kindness, helpfulness, and obedience which preempt the mind for temperance.

The old-time offering song, "Hear the Pennies Dropping," so much used in church schools, is an example of misplaced emphasis. To be sure, we want the child to give as much as possible, but the emphasis should not be on the amount given, but, rather, upon the act of giving and the spirit in which the gift is made. The following is quoted in contrast to the "Penny Song":

"Take this offering, dear Jesus,
From thy friends, we pray;
As a gift of love we bring it
On thy day."[2]

[1] Songs and Games for Little Ones. Used by permission of the Century Company.

[2] A First Book of Hymns and Words, Edith Lovell Thomas. Used by permission.

Music appropriate.—The music used with primary children should be thoroughly good. It should be suited to the child's voice and be of such character as to carry the spirit of the song and make the words meaningful. There is a prevalent idea that music must be "catchy" if it is to make an appeal to children. Such a thought is absolutely without foundation. There is a place for the bright and attractive type of music, but at the same time the quiet and reverent music must not be eliminated.

For example, the following Easter carol is filled with the spirit of joy and happiness because of the return of springtime at the resurrection season, and naturally suggests the bright and happy melody:

"Easter flow'rs are blooming bright,
Easter skies pour radiant light,
Christ our Lord is ris'n in might,
Glory in the highest!
Alleluia! Alleluia!
Christ our Lord is risen in might,
Alleluia! Amen."[1]

In contrast to this, the prayer song would naturally be sung to music that is quiet and devotional in character:

"Guide us, protect us,
Show us the way;
Help us, dear Father,
Just for to-day."[2]

[1] Hymnal for American Youth, H. Augustine Smith. Used by permission of the Century Company.

[2] The Little Child in Sunday School, Guild and Poor. Used by permission of the American Unitarian Association.

How to Teach Songs

Primary children should have at their command a number of suitable songs and hymns which they understand and know how to render in an acceptable manner. This comes through study and practice and not merely by a process of absorption. How many children are allowed to stumble through songs year after year without even knowing how to pronounce the words and having not the slightest idea as to their meaning.

The method of teaching songs will vary somewhat according to the selections being studied and the ability of the children. A few general rules, however, indicating a method of procedure are given below.

Explain words.—Explanations may be accomplished by the use of pictures, conversation, or story. "I Think When I Read That Sweet Story of Old" is more meaningful after hearing the story of "Christ Blessing Little Children." The picture of the triumphal entry of Christ into Jerusalem, where the children go before him scattering flowers in his way and singing praises to him, will create the right atmosphere for a praise song. Le Rolle's "Arrival of the Shepherds," or Correggio's "Holy Night," might well be associated with the beautiful Christmas hymn, "Silent Night."

In this preparatory work, words and phrases which occur in the song are used frequently to make the children feel at home in using them. The verse may be quoted by the teacher in the form in which it is to be sung.

Interpret music.—While the music is being played, ask the children to listen for certain things, such as the place for the joyful hallelujahs, the quiet part at the close for the prayer, the part that tells of the rolling sea, etc.

Ask for their reactions to the entire composition; for example, how it made them feel, what it made them want to do, what story it told them.

Sing for the children.—Suggest now that you and the piano are going to tell the story together. Sing for the children the whole verse so they will see that the words and music tell the same story, understand clearly what they are to attempt, and have a standard by which they can judge the success of their efforts.

Let children sing.—If the song is a short one, the children may be able to sing it with you without further help. If not, it is well to study it phrase by phrase, asking the children to listen, first, and then sing the phrase. There may be a troublesome portion that will have to be repeated again and again before it is rendered in the correct manner. When the different parts have been satisfactorily mastered, the entire verse or song may be sung by the children.

After a song has been learned the children will enjoy singing it again and again. Choose material that is worthy of being repeated as the seasons come and go and let the songs and hymns that are general in character be used so frequently that they will become a permanent part of the lives of the children.

List of Songs and Hymns

The accompanying list of songs and hymns is suggestive of the types suitable for primary children. The selections have been classified with a view to meeting the needs of the church school teacher.

Prayer and Praise

A Child's Prayer. The Little Child in Sunday School, Guild and Poor.

Morning Hymn. Songs and Games for Little Ones, Walker and Jenks.

Thanks for Daily Blessings. Song Stories for the Sunday School, Hill.

Jesus, Tender Shepherd, Hear Us. Primary and Junior Hymnal, Miller.

A Morning Thanksgiving. Holiday Songs, Poulsson.

God's Care of All Things. Song Stories for the Sunday School, Hill.

God Is Always Near Me. Carols, Leyda Publishing Company.

Father, Hear. Hymns for the King's Children, Fuller

Responses

All Things Come from Thee, O Lord. Methodist Sunday School Hymnal.

Offering Hymn. Songs for Little People, Danielson and Conant.

The Lord Is in His Holy Temple. Methodist Sunday School Hymnal.

Enter into His Gates. Carols, Leyda Publishing Company.

Missions

A Whisper Song. W. H. Neidlinger, East Orange, New Jersey.

World Children for Jesus. Carols, Leyda Publishing Company.

Our Father's Care. Melodies, Leyda Publishing Company.

In Countries Far Away. Melodies, Leyda Publishing Company.

Welcome, Travelers, Welcome. Margaret Coote Brown.

The Eskimo Children. A First Book of Hymns and Worship, Edith Lovell Thomas.

Autumn and Thanksgiving

Come, Little Leaves. Songs and Games for Little Ones, Walker and Jenks.

Good-by to Summer. Songs for Little Children, Part 1, Eleanor Smith.

We Plough the Fields and Scatter. Hymnal for American Youth, H. Augustine Smith.

For the Beauty of the Earth (one verse).

Can a Little Child Like Me? Songs and Games for Little Ones, Walker and Jenks.

Christmas

Christmas Star. Song Stories for the Sunday School, Hill.

Silent Night.

Shine Out, O Blessed Star. Songs and Games for Little Ones, Walker and Jenks.

Luther's Cradle Hymn.

In the Bethlehem Stable. Songs of a Little Child's Day, Poulsson and Smith.

Bethlehem Lullaby. Blackmer Music Company, Chicago.

Winter Hymn. Margaret Coote Brown.

The Christ Child. A First Book of Hymns and Worship, Edith Lovell Thomas.

Springtime and Easter

Easter Flowers Are Blooming Bright. Hymnal for American Youth, H. Augustine Smith.

Old Easter Carol. Children's Hymnal, Eleanor Smith.

Waiting to Grow. Carols, Leyda Publishing Company.

I Know Who Makes the Daisies. Worship and Song Winchester and Conant.

I Heard the Robin Singing. Worship and Song, Winchester and Conant.

Nature's Easter Song. Song Stories for the Sunday School, Hill.

The Bird's Nest. Songs of the Child World, No. 1, Riley and Gaynor.

Tulips. Songs of the Child World, No. 1, Riley and Gaynor.

General

Little Lambs So White and Fair. Songs and Games for Little Ones, Walker and Jenks.

The Birdie. Songs and Games for Little Ones, Walker and Jenks.

I Think When I Read That Sweet Story of Old.

Saviour, Like a Shepherd Lead Us.

Tell Me the Stories of Jesus. Hymnal for American Youth, H. Augustine Smith.

Jesus, Friend of Little Children. Songs for Little People, Danielson and Conant.

How Strong and Sweet My Father's Care. Carols, Leyda Publishing Company.

The Hebrew Mother. Margaret Coote Brown.

Day and Night. Carols, Leyda Publishing Company.

Use of Phonograph

A phonograph is a great help to the primary teacher in interpreting music to children. In the church school it may be used in various ways during the service: for quiet music or for marching purposes. At times the children will simply listen to a great masterpiece after being given some basis for interpreting it. In teaching songs you may let the children listen to the song sung in a beautiful way before they attempt it themselves. Sometimes they may sing with the phonograph.

A LISTENING LESSON IN MUSIC

During the week, when the children are together for special purposes, such as expressional activities, drill work, or social occasions, the phonograph assists delightfully in conducting plays and games and in telling stories.

List of Records

Below is given a list of records suitable for church-school and week-day activities. Selections have been made from the Victor records, but many are to be duplicated in records of other makes.

Records for Use in the Church School

Heather Bells—17178.
Bells and Organ—16825.
Spring Voices (Whistling). Gialdini—16835.
Birds of the Forest (Whistling). Gialdini—16835.
Traumerei (Schumann). 'Cello—35342.
Hearts and Flowers. Intermezzo—35342.
Lullaby (Verne). 'Cello—17844.
By the Brook—Reverie. 'Cello—17844.
Melody in F (Rubinstein). 'Cello—45096.
Le Cygne (The Swan). 'Cello—45096.
Spring Song (Weil). Violin, Harp, Flute—17435.
Across the Still Lagoon (Loge)—17435.
Largo (Handel)—55040.
Angel's Serenade (Braga)—55040.
Serenade (Schubert)—16995.
Serenade (Titl)—16995.
Hush, My Babe, etc. (Humming)—18622.
Little Dustman (Arr. by Brahms)—18440.
Cradle Song (Wiegenlied) (Brahms)—18440.
Holy Night (Adam). Williams—64106.
Sleep, Little Baby of Mine (Dennee). Elsie Baker—17212.

Slumber Sea (Chisholm). Elsie Baker—17212.
Songs of the Chimes (Worrell). Gluck—64322.
Slumber Boat (Mrs. Alice C. D. Riley-Gaynor). Laura Littlefield—18448.
Hey Baloo (Schumann). Laura Littlefield—18448.
Humoresque (Dvorak). Violin, 'Cello, Harp—17454.
Berceuse from "Jocelyn" (Godard). Violin, 'Cello, Harp—17454.
Distant Voices (Lemmone). Flute—60029.
Christmas Song—17869.
The Brook (Powell)—64103.
Humming—18655.
Bible Readings and Stories (Christmas)—18086.

Records for Use in Week-Day Activities

The Secret—17513.
In a Clock Store (Orth) (Descriptive Fantasie)—35324.
Of a Tailor and a Bear (MacDowell)—18598.
The Bee (Schubert). Violin. Powell—64076.
Nightingale and Thrush (Actual Bird Songs)—45057.
Songs of Our Native Birds. Kellogg—55049.
Robin Redbreast—17686.
How Birds Sing. Kellogg—45163.
Songs and Calls of Our Native Birds. Gorst—17735.
Wolf, Wolf—17198.
Chicken Little—35262.
Polyanna—35652.
Epaminondas. Sara Cone Bryant—35636.
Gingerbread Boy—35418.
Little Red Hen—17332.
Night Before Christmas—35418.
Soldier Boy (Game)—17568.
Needle's Eye (Game)—17567.
London Bridge (Game)—17104.

Motive for Skipping—18253.
Rhythm—18548.
March (Patriotic Medley)—35657.
Morning Song (Grieg)—17532.
Wynken, Blynken, and Nod (Field). Williams—64219.
The Whirlwind. Flute—18312.
Xylophone and Bells—17917.
Mother Goose, etc.—17004.

Music in the Primary Department

How to Select Songs:
Words within realm of child's understanding.
Words meaningful.
Correct emphasis shown by words.
Music appropriate.

How to Teach Songs:
Explain words.
Interpret music.
Sing for the children.
Let children sing.

List of Songs and Hymns:
Prayer and Praise
Responses.
Missions.
Autumn and Thanksgiving.
Christmas.
Springtime and Easter.
General.

Use of Phonograph.

List of Records:
For use in the church school.
For use in week-day activities.

Suggestions for Further Study

1. Study the songs in use in your department and evaluate the words from the standpoint of the child.
2. Examine a number of books containing children's music and make selections appropriate for primary children.
3. Select two songs and show how you would proceed to teach them to children.

Books for Reference

Songs and Games for Little Ones, Walker and Jenks.
Song Stories for the Sunday School, Mildred S. and Patty Hill.
Carols, Leyda Publishing Company, Chicago.
Hymnal for American Youth, H. Augustine Smith.
Songs of the Child World, Riley and Gaynor. (Nature material.)
Songs for Little People, Frances Weld Danielson.
Listening Lessons in Music, Agnes Moore Fryberger. (For use with phonograph.)
A First Book in Hymns and Worship, Edith Lovell Thomas.

CHAPTER XVIII

PROGRAM OF WORSHIP

In a program of religious education there must be a place for worship, where the child comes face to face with the heavenly Father and feels his personal relation to him.

Character of Period of Worship

Whatever is included in this period should be brief and simple, but particularly well planned and carefully directed. The day of the "Opening Exercise" is past. The modern church school has substituted for it the "Period of Worship."

Free from distracting elements.—Lengthy announcements, plans for picnic dinners, arrangements for membership contests, and various other things that destroy the spirit of worship should not be tolerated here. Most of these things, if necessary, can be handled briefly by the teacher in the class period prior to the teaching of the lesson. Visitors should not be introduced for remarks on the lesson or for impromptu speeches, as they have no means of knowing your plan for the day and not infrequently defeat rather than assist you in accomplishing your purpose.

Free from drill.—A child cannot worship while he is trying to learn how to sustain a note or interpret a phrase of song. He does not truly worship through the use of Scripture when he is learning what the words mean and trying to repeat them sentence by sentence. To be sure, the child needs drill, but he must get it outside the period of worship.

The practical question arises as to when drill work should be done. Some of it will be cared for in the class period by the teacher. Other parts, such as music and memory passages of Scripture, may be learned in supplemental periods on Sunday or during the week. In case the teacher is limited to one short period on Sunday morning, it would be well to set aside a part of that period occasionally for drill and make no attempt at worship while doing it. To worship truly children must be able to use with assurance material already at their command.

Quiet and worshipful atmosphere.—The worship period is not a time for cheering banner classes, whistling boisterously a catchy tune, or applauding a story-teller. The leader will try to create in the children a quiet, reverent attitude in this time of approach to God. She will do this by her own example and by skillful use of the right kind of materials.

Time for Worship

In the church school, the period of worship usually precedes the teaching of the lesson. Closing services are neither necessary nor advisable. We wish the children to leave the church school with the thought of the lesson uppermost in their minds. Let the *teacher* prepare the children for dismissal. If separate classrooms are used, she may also care for the dismissal at a given signal. In case classes recite in the same room, there might be a verse of song or a brief prayer just before the principal dismisses the department. Usually this closing word had better come after the children have their wraps on. By so doing, the order at the close is much better.

Parts of a Worship Program

There are several types of material used in building satisfactory programs of worship.

Music.—The best should always be used, and selections made according to the purpose in mind for the day. Do not ask children to sing merely because it is the customary thing to do; do not allow them to use material simply because they have it at their command; but let them use on different occasions, as a means of worship, certain hymns and songs which they have mastered.

Prayer.—Different types of prayers are used. The memorized prayer, either in prose or verse, may be repeated by the group or used by the leader. Sometimes the verse is set to music and may be sung by the children. The Lord's Prayer should be memorized by primary children and used frequently. The leader should use the spontaneous prayer freely. She should pray briefly and choose her words carefully so as to express the sentiments of the group and center their minds on the thought of the day.

The children in the Primary Department should be taught how to pray. It is well to give them opportunities to express themselves in prayer, but this is work for the classroom. Primary children are rarely able to express themselves in prayer before an audience.

Scripture.—The Scripture may come in the form of a story or direct quotations from the Bible. Sometimes the leader will read it. Again, groups of children by grades or classes will repeat certain sections from memory. Individuals may be called upon to read or recite appropriate verses or passages. Sometimes Scripture is used in opening responses which are either spoken or

sung. The Scripture must be made to emphasize the theme and selections be made accordingly.

Offering.—Children should give as an act of worship. Such a spirit is more easily created when the offering is received in the assembly period rather than during the class hour. In the case of the latter, it usually becomes merely a mechanical act of dropping a piece of money into an envelope. To make this part of the period of worship meaningful use talks and stories to help the children understand why they are giving. Make the service meaningful so that the child will have the desire to give as largely and as cheerfully as possible.

The practical matter of receiving the offering must be worked out with reference to local conditions. If the children sit by classes, representatives may be chosen to carry the gifts to the altar at the proper moment. If the children are arranged in a group during worship, ushers may receive the offering in much the same way as is done in the church service.

The service should be simple but impressive, with the emphasis upon the true spirit in giving rather than upon the amount given. After the gifts have been made the children may be led in a brief prayer by the leader, or they may make use of a response in the form of Scripture passages or song.

Special features.—Care should be taken not to misunderstand the use of this phrase. It does not imply the introduction of something sensational for the purpose of gripping the interest of the children, but the use of some especially strong feature for the purpose of bringing the worship period to a suitable climax. This may come in the form of a talk from the teacher. It may be the interpretation of a beautiful picture around which the whole worship program seems to center. Very often

a short story, appropriately chosen, serves to give point to the worship period in a splendid way.

Building a Program of Worship

Great care must be exercised in the selection and arrangement of materials if the proper spirit of worship is to be secured.

Use of a Theme.—Always select some theme first and then choose the materials so that they will all emphasize and interpret that particular theme. If the thought is one of thanksgiving, sing thanksgiving songs, use one of the great praise psalms, select a story on thankfulness, and in every way make the great idea of thankfulness stand out clear and strong.

The leader is guided in her selection of themes by the seasons and special occasions, such as Thanksgiving, Christmas, Palm Sunday, Easter, Children's Day. Different lessons are taught within the department each Sunday, so it is impossible to build the worship program around all of these, but sometimes there is an outstanding lesson scheduled, the truth of which might well be brought over into the period of worship and there emphasized. For example, if one class is to study the lesson based on the parable of the lost sheep, the theme of the worship period might be "God's Protection," or "Loving Care." Virtues, such as obedience, kindness, unselfishness, patriotism, find a place among the themes for the worship period.

Arrangement of the materials.—Use quiet music at the opening of the period for the purpose of creating the right atmosphere. Children very quickly understand that it is a call to worship and a sign that all talking must cease. The opening prayer, either spoken or sung, will

follow very naturally without any announcement or call on the part of the leader.

The same order need not be followed throughout the program every Sunday. There should be some variation according to subject-matter and the purpose in mind. Usually, however, it is well to have the offering received early in the period and then arrange the other materials in such order that they lead up to the climax of the program.

Combination of old and new.—Strive to secure a happy combination of old and new features. Do not let the children sing the same songs Sunday after Sunday until all interest in them has vanished. Do not repeat material until the children are tired of it. On the other hand, do not use so much new material or put into operation so many new plans on any one Sunday that the children are lost in the service. Certain habits, such as marching to classes and receiving the offering, should be established and used every Sunday so that there will be no doubt in the minds of the children as to what is to be done, and no confusion in doing it. An opening prayer, song or certain responses may be used for a number of consecutive Sundays. In other words, have enough old material to make the children feel at home and enough new material to enlist their interest. Then combine these materials so as to form a distinctive worship program.

Special Day Programs

Special days should be celebrated largely in the departmental assembly room rather than in the church before an audience of adults. The suggested programs at the close of this chapter have been planned for regular worship periods in the Primary Department of the

church school, but they may be elaborated upon and found adequate for a special occasion when parents and friends are invited to attend the departmental service.

Children should, of course, feel that they are a part of the church, and at times should make contributions to the church service. At such times the leaders should be very careful to see that the children actually make a contribution that enhances the value of the service, and that it is a means of development for them and not simply a "showing off" process.

Illustrative Worship Programs

The following programs are given in the hope that they will prove helpful to those who are earnestly seeking to give primary children an opportunity for worship.

Christmas

Quiet music: "Silent Night."

Response (sung):

"The Lord is in his holy temple,
Let all the earth keep silence before him."
(Methodist Sunday School Hymnal.)

Offering:

"Since our heavenly Father gives us everything,
Lovingly and gladly now our gifts we bring."[1]

Scripture (given from memory by third-year pupil): The Christmas story as told in Luke.

Prayer (by leader):

Our Father, we thank thee that Jesus came to this earth to live. We want to love and serve him always. Amen.

[1] From Songs for Little People. Published and copyrighted by the Congregational Publishing Society. Used by permission.

Hymn: "Silent Night."

Story: "Why the Chimes Rang," by Raymond Alden.

(A story of some wonderful chimes that were set ringing after many years of silence, by the loving gift of a little boy.)

Carol: "Shine out, O Blessed Star."

"Shine out, O blessed star,
Promise of the dawn;
Glad tidings send afar;
Christ the Lord is born!

"Ring, ring, happy bells!
Happy bells, bells of Christmas!
Ring, ring, happy bells,
Christ the Lord is born!"[1]

Loving Care

Quiet music: "Night Song," Schumann.

Prayer song:

"Father of all, in heaven above,
We thank thee for thy love.
Our food, our homes, and all we wear,
Tell of thy loving care. Amen."[2]

Offering:

"All things come from thee, O Lord,
And of thine own have we given thee."
(Methodist Sunday School Hymnal.)

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[1] From Songs and Games for Little Ones. Used by arrangement with Harriet S. Greenough.

[2] Song Stories for the Sunday School. Used by permission of Clayton F. Summy Company.

Scripture: Twenty-third Psalm, repeated by the department.

Prayer (by leader): Dear Father, we thank thee for thy loving care that watches over us every day and every night. Amen.

Hymn:

"How strong and sweet my Father's care,
That round about me, like the air,
Is with me always, everywhere!
He cares for me."[1]

Leader: Let each of us ask for his care.

Prayer song:

"O keep me ever in thy love,
Dear Father, watching from above,
And let me still thy mercy prove,
And care for me."[2]

Story: "A Road and a Song," by Mary Stewart, Woman's Board of Missions, Presbyterian Church, New York.

(A story of a little boy of Siam who traveled a long road in order to learn a very beautiful song.)

Hymn: "Saviour, Like a Shepherd Lead Us."

Missionary

Call to Worship: "We've a Story to Tell to the Nations."

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[1] Carols, Leyda Publishing Company. Copyrighted by The John Church Company. Used by permission.

[2] Ibid.

Response:

Leader:

"This is the day which Jehovah hath made;
We will rejoice and be glad in it."

Children:

"I was glad when they said unto me,
Let us go into the house of Jehovah."

Song: "Jesus Loves Me" (one verse).

Offering (verse repeated by children):

"Jesus, bless these gifts we bring thee,
Give them something sweet to do;
May they help some one to love thee,
Jesus, may we love thee too. Amen."

Talk by leader: Bring out the thought that just as Jesus loves us so he loves children the wide world over. Lead the children to see that they have a part in sending the message of Jesus.

Scripture (repeated from memory)

"Suffer little children to come unto me; and forbid them not, for of such is the kingdom of heaven."

Prayer (sung):

"Be near me, Lord Jesus, I ask thee to stay
Close by me forever, and love me, I pray;
Bless all the dear children in thy tender care,
And help us to love thee and willingly share."

(Luther's Cradle Hymn Adapted from the German.)

Story: "How the Artist Forgot Five Colors," by Margaret Applegarth, in Primary Missionary Stories.

Picture: "Hope of the World," Copping.

(Display on easel and help the children to interpret and appreciate it at this time.)

Song: "A Whisper Song." W. H. Neidlinger.

"I want to send a whisper song
Across the water blue,
And say to all the children there,
'Jesus loves you—Jesus loves you.'"

"If they should not quite understand
They'll wonder if 'tis true;
So I will keep on whispering still,
'Jesus loves you—Jesus loves you.'

Love for Country

Call to worship: "God of Our Fathers, Whose Almighty Hand." (Hymnal for American Youth, H. Augustine Smith.)

Response: Psalm 100.

Leader:

"Serve Jehovah with gladness:
Come before his presence with singing."

Children:

"Enter into his gates with thanksgiving
And into his courts with praise:
Give thanks unto him, and bless his name
For Jehovah is good."

Offering: (sung).

"Father, we thank thee,
Father, we thank thee,
Father in heaven,
We thank thee."

(Songs and games for Little Ones. Walker and Jenks.)

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[1] Words, copyright by W. H. Neidlinger, printed by permission. One of the Neidlinger Song Cards for Homes and Sunday Schools published by The Jersey Music Company, East Orange, N. J. Price, 5 cents, words and music.

Hymn: "America."

Prayer (by leader): Our Father, we are thankful for this great land of ours, America. Help us to love the flag of our country and to be true to it always. Amen.

Flag salute: "I pledge allegiance to my flag and to the Republic for which it stands; one nation, indivisible, with liberty and justice for all."

Story: "The Flag-bearer," Carolyn Sherwin Bailey. (The story of a poor boy who by deeds of helpfulness proved his loyalty to the stars and stripes.)

Song: "Our Flag," Songs of the Child World, Riley and Gaynor.

Program of Worship

Character of Worship Period:

Free from distracting elements.
Free from drill.
Quiet and worshipful atmosphere.

Time for Worship:

Parts of a Worship Program:

Music.
Prayer.
Scripture.
Offering.
Special features.

Building a Program of Worship:

Use of a theme.
Arrangement of material.
Combination of old and new features.

Special Day Programs.

Illustrative Worship Programs:

"Christmas."
"Loving Care."
"Missionary."
"Love for Country."

Suggestions for Further Study

1. Study the character of the devotional period in your department and see whether or not it creates a spirit of worship. If not, why not?
2. Study the different features of your program of worship and notice whether each one adds to or takes from the value of the service.
3. Make a list of themes suitable for primary worship periods.
4. Plan three services of worship.

Books for Reference

A First Book in Hymns and Worship, Edith Lovell Thomas.
Training the Devotional Life, Luther Allan Weigle.
The Primary Department, Phœbe Curtiss.
The Church School, Walter S. Athearn.
Worship in the Sunday School, Hugh S. Hartshorne.

CHAPTER XIX

EQUIPMENT

In order to secure the best results a workman must have his shop and tools. The teacher in the church school is no exception to this rule. The children of the church should be cared for in bright and attractive rooms which are artistically decorated and adequately equipped for their various activities.

Rooms

Rooms should be provided for departmental and classroom activities.

Assembly room.—This room should be large enough to accommodate the whole department. It should be attractive and homelike, and suggestive of worship.

Classrooms.—Ideally there will be a room for each class. If this is not possible, perhaps separate rooms may be provided for the different grades. If all classes must hold class sessions in the same room, temporary partitions, screens, or curtains may be used to separate the groups and thus give them an opportunity for real study.

Cloak room.—The children should remove their wraps as they enter. Cloak rooms are preferable to racks, or hooks on the walls of assembly or class rooms.

Furnishings

The furnishings should be chosen with the greatest care, from an artistic as well as utilitarian standpoint.

The color scheme should be beautiful and harmonious. The furnishings can be substantial without being crude.

Tables.—Tables are needed for classroom use. Either round or oblong tables are satisfactory. Folding tables may be used if the space is limited. These can be bought at furniture stores and denominational supply houses.

Chairs.—The ordinary small chair can be purchased at practically any furniture store. Do not buy folding chairs, as they are noisy and not easily handled by primary children. The Moulthrop chair as a combination of chair and table is very satisfactory and may be secured from the Langslow, Fowler Company, Rochester, New York.

Piano.—This is more suitable than an organ for children's voices.

Cabinet.—Files for pictures, models, and general supplies are necessary.

Sand trays.—(See Chapter XV.)

Blackboard.—Blackboard space is needed in assembly and classrooms. The permanent wall blackboard is preferred to the portable board. Hyloplate is a very satisfactory substitute for slate.

Burlap.—Either paneled screens or wall spaces of burlap are needed in assembly and classrooms for the display of pictures and specimens of the children's work. Burlap may be held in place by light-weight molding, placed at the top and bottom. It should be stretched tight so as to furnish an attractive background for the material and not be unsightly in appearance.

Pictures.—A few good pictures should be well framed and hung permanently on the walls. (See Chapter VIII.)

Materials for Lesson Teaching

Regular lesson material, reference books, and materials that may be used in the class period for illustrative purposes and as a means of expression for the children should be at the command of the teacher.

Lesson material.—(See Chapters II and IV.)

Reference books.—(See bibliographies at close of each chapter of this book.)

Pictures.—Pictures large enough for class use, and small ones for the use of the individual child are needed. (See Chapter VIII.)

Models.—(See Chapters VIII, XIV, and XV.)

Clay.—(See Chapter XIII) (Kindergarten Supplies.)

Material for sand trays.—(See Chapter XV.)

Paper.—For drawing and color work, manila or white drawing paper is suggested. 6 by 9 inches is a satisfactory size. For cutting and folding, buy the colored paper, 4, 5, or 6 inches square: either coated (colored on one side) or engine (colored on both sides). Silhouette (black on one side), gold, and silver paper will be needed for special occasions. The bogus paper (light gray) is used for cutting, color work, or for mounting purposes. Cover paper of various colors serves nicely for mounting cuttings, pictures, drawings, etc. (Brown, green, and gray are especially desirable.) Large sheets of cover paper may be used for poster work. (Kindergarten Supplies.)

Parquetry.—(See Chapter XIII.) (Kindergarten Supplies.)

Scissors.—Very sharp points should be avoided. (Kindergarten Supplies.)

Miscellaneous.—Pencils, crayolas, paste, etc., may be secured from any stationer or from school supply houses.

Kindergarten supplies may be secured from Milton Bradley Company, Boston, Massachusetts. Write for catalogue.

All material should be sorted, labeled, and filed in an orderly manner so that it will be carefully preserved and always accessible.

CHAPTER XX

ORGANIZATION AND MANAGEMENT

The work of the Primary Department of the church school should be placed in the hands of a corps of workers sufficient in number and thoroughly trained for the task.

Workers and Their Duties

Each worker should have his own specific duties to perform. It is through the cooperative efforts of individuals who are loyal to the ideals for which the department is working and who understand its program that a high standard of efficiency is attained.

Principal or Superintendent.—The principal of the Primary Department is responsible to the church director of religious education or to the general superintendent of the church school for the results within her department. She has many duties.

To direct the activities of the department.—The principal must be definitely responsible for all activities of the department and assume leadership at times when the children of the department act together, as on social occasions. She also has charge when the children meet for special sessions of drill or expression, and during the period of worship. In all of these activities she must have the hearty sympathy and cooperation of her teachers and helpers.

The principal must know the teachers.—Her relations to them should be so intimate that she can stimulate and help them individually. As far as possible she must know the individual children also, and acquaint

herself with their home conditions and special needs. She must strive to promote regular and prompt attendance, create a wholesome, happy spirit in all of the services of worship, and to secure a high standard of efficiency throughout the whole department.

Train the teachers.—It is the duty of the principal not only to help her teachers by private conferences, but also to insist upon their attendance at the weekly teachers' meeting. She will direct their reading and encourage them to secure help from all possible sources: lectures, institutes and schools of methods, community training schools, and courses offered in higher institutions of learning.

Supervise work of teachers.—The principal should be free from teaching, secretarial duties, or any work that keeps her from knowing what is being done in the different classes. She should observe the work of the teachers, not for the sake of spying, but in order that she may know what methods are being used and what responses are made by the children. At times it might be well for her to demonstrate how a lesson should be taught. Her purpose will be to help the teacher, and her whole attitude should be sympathetic, not critical.

Secretary.—The secretary, under the direction of the principal, will care for all records. She will see that the children are properly enrolled before they are assigned to their special classes. She will keep the record of enrollment and attendance up to date.

She will distribute envelopes which contain cards for recording the attendance. This will be done before the class session begins. They will be collected at a time and in such manner that the work of the class will not be disturbed. Pockets may be placed outside the door for this purpose. These records will be placed promptly

into the hands of the general secretaries of the church school.

The secretary will register the offering of the department before it goes into the hands of the church school treasurer.

Under the direction of the principal, she will furnish each quarter a list of supplies needed. These supplies she will care for and distribute according to the needs of the department.

Pianist.—Do not think that *any* one can play for the little people. The pianist can make or mar the atmosphere of the worship period. Her music must be well chosen and beautifully interpreted. She should have all music ready before the session opens so that she will be prepared to follow immediately the lead of the principal. In this way nothing will be lost at a critical moment.

Teachers.—The teacher is the leader of class activities and cooperates with the principal in helping to develop an efficient department.

Records attendance.—The roll should be cared for at the opening of the study period. It requires but a moment of time and should never be allowed to infringe upon the time allotted to the study of the lesson.

Teaches lesson.—The teacher prepares the child for the lesson and presents the story.

Provides for expression.—The teacher is responsible for practically all of the expressional activities connected with the lesson. For the impressions made, adequate means of expression should be provided. This will include use of memory passages, songs, prayers, dramatization, and various forms of handwork. Plans for ways and means of actually living the truth of the lesson during the week will be discussed with the chil-

dren and carried out under the direction of the teacher.

Calls in the homes.—The teacher should strive in every way possible to secure the hearty cooperation of the home. Much can be done by calling, inviting parents to visit the church school, and by using home letters or other printed matter to indicate the work that is being done by the church school. The home and church school should work mutually for the religious nurture of the child.

Evaluate pupils.—The teacher should study her pupils constantly and from time to time indicate definite progress made. Some of the things that should enter into consideration are: grasp of story material used, command of memory verses and passages of Scripture, ability in expressional activities, attitude toward work, and disposition to carry the ideals and attitudes of the classroom over into daily conduct.

Records of the Department

The Primary Department should furnish the church school of which it is a part with accurate and up-to-date records of its enrollment and attendance. A card system of records is recommended because it permits adjustments in enrollment and classification to be made easily. It furnishes information concerning the individual pupil in accessible form.

Process of enrollment.—Under this system when the child enters the church school he is registered on a temporary enrollment card. This card shows the child's name, date, and place of birth, church relationship, date of admission to the church school, date of withdrawal from the church school, reason for withdrawal, and gives the name, occupation, and church

affiliation of parent or guardian. It also furnishes a place for recording temporarily the attendance of the pupil. This card is put into the teacher's record envelope.

Filing permanent records.—After the child has attended the department for a time, from three to five Sundays, he is considered a member. The information on the temporary enrollment card is then transferred to a permanent enrollment card, which is filed alphabetically in the department file. The child's name and address and his record of attendance are placed on a permanent attendance card, which takes the place of the temporary one in the teacher's record envelope.

Caring for withdrawals.—The record of attendance is cared for by the teacher each Sunday. Absences are noted and immediately investigated. Every possible effort is made to bring the child back into the church school and every resource exhausted before he is dropped; but in case he is not to return, his card is withdrawn and placed in a special file to be used for future reference and replaced in the regular file in case he returns.

Classification of Pupils

In order that good teaching may be done it is necessary that the children be grouped quite carefully according to their interests, capacities, and needs.

Grading.—While there are no hard-and-fast rules to be followed in grading pupils, there are some general considerations:

Age.
Grade in public school.
Social development.
Ability to do the work.

Ordinarily, if a child is six years old and in the first grade in public school, he should be graded as first-year primary in the church school. A child of seven years in the second grade at school is second-year primary, and an eight-year-old child in the third grade at school is third-year primary in the church school. It is easily seen, however, that there may be variations in this schedule. For example, one child seven years old might be in the first grade in public school and another of the same age in the third grade. Also age and grade in public school are not infallible guides as to the child's location in the church school. It is wise not to have too great a divergence in age and grades, but the determining factor in grading must be the child himself, his interests, his needs, his attainments, and his capacity.

Grouping by classes.—After the children have been graded—first, second, and third years—they are divided into classes for the purpose of study. These groups are small, containing not over eight or ten pupils.

Promotions

Promotions should be made from grade to grade annually. This tends to dignify the work of the church school and makes the child feel that he had accomplished a definite piece of work in preparation for a greater task. It gives him a position in the school corresponding to his own higher self-evaluation.

Basis of promotions.—Because a child develops mentally, regardless of whether or not he has mastered all the work assigned him in a certain grade in the church school, promotions should be based, not entirely upon his knowledge of the material covered, but largely upon his ability to do the work of the next grade. Each pupil

should be studied carefully and his promotion based on the following considerations·

Attendance.

Grasp of material covered.

Growth in character.

Ability to do the work of the next grade.

Recognition.—Suitable recognition in the form of graduation diplomas or certificates of promotion may be used for those qualified to do the work of the next grade.

Promotion Day services.—Promotion day should be an occasion for a brief but beautiful service of worship. It may be conducted largely by the children, who use as a means of expression some of the material they have mastered during the year, but it should never be a time of testing. Testing should be done in the department by the principal and teacher before promotion day. The graduation service may be observed in the church, but promotions should be made in the departmental assembly room.

Management of the Department

The officers and teachers in the Primary Department must cooperate in bringing about conditions for accomplishing, in the most economical manner, the educational task that is set before them.

Necessity of good order.—The church school is charged with the moral and religious education of its members. To tolerate disobedience, irreverence, careless work, tardiness, and irregularity of attendance is to defeat the very purpose of its existence.

Factors in securing good order.—The following considerations are of vital importance in bringing about good teaching conditions:

Mechanics of the program.—Certain things about the program must be reduced to routine. The elements in a primary program which should become habitual are—

General plan of services.

Methods of caring for wraps.

Methods of receiving the offering.

Methods of passing to and from classes and assembly rooms.

Methods of keeping records.

Methods of distributing and collecting materials: Bibles, papers, pictures, material for handwork.

Plan of work.—The work of the classroom and assembly period should be carefully planned so that there is not a shadow of a doubt as to the results desired and the method of procedure in securing those results. The principal or superintendent, as well as the teachers, should have a written plan for the work of each day. This serves as a definite guide and need not in any way destroy freedom and spontaneity.

Working force.—Officers and teachers must know exactly what is to be done and how the task is to be accomplished. They must be in their places promptly to perform their particular duties.

General conditions.—To secure good order it is necessary that the children be seated comfortably and the teacher provided with necessary teaching materials. Heating, lighting, and ventilation bear a vital relationship to teaching conditions.

The leader.—The most important factor in securing good order is the leader herself. Not only her knowledge and skill, but especially her bearing, personal appearance, and general attitude toward the work, determine largely what the school will be.

The following admonitions are given as helpful suggestions in securing good order:

Be prepared.
Be in the room before the children arrive.
See that the room is in order.
Allow no season of disorder.
Be clean and neat.
Be quiet yet firm.
Be definite and clear in making requirements.
Be sure that the children understand.
Be patient but not indulgent.
Be alert but not spying.
Be enthusiastic but not gushing.
Speak in soft but clear tones.
Talk about positive virtues rather than negative conditions.
Overlook trivial happenings.
Care for each real problem as it arises.
Be sympathetic with child life.
Expect children to do their best.
Believe in the work you are doing.

Summary

Nothing less than a truly consecrated and thoroughly trained working force, striving mutually to put power and life into a department which is thoroughly organized and equipped for service, can minister adequately to the religious needs of primary children.

Organization and Management

Workers and Their Duties:

Principal or Superintendent.
Secretary.

Pianist.
Teachers.

Records of the Department:
Process of enrollment.
Filing permanent records.
Caring for withdrawals.

Classification of Pupils:
Grading.
Grouping by classes.

Promotions:
Basis of promotions.
Recognition.
Promotion day services.

Management of the Department:
Necessity of good order.
Factors in securing good order.

Summary.

Suggestions for Further Study

1. Study the organization of your own Primary Department. Do you have sufficient workers for the task? Are they trained? Is each one bearing his part of the burden?
2. What should be the nature of the principal's conference with the teachers of the department?
3. Mention ways in which the principal might help a teacher whose class she has visited.
4. Name and discuss factors in securing good order.

Books for Reference

Organization and Administration of the Church School, Walter S. Athearn.

The Modern Sunday School in Its Present Day Task, Henry F. Cope.
Classroom Management, William Chandler Bagley.
A New School Management, L. Seeley.
The Observation of Teaching, Charles Robert Maxwell.
Classroom Method and Management, George Herbert Betts.

CHAPTER XXI

THE TEACHER AND HER TRAINING

The work of the teacher of children is a happy and holy task. To be a teacher in the field of religious education is one of the highest tasks and greatest opportunities for service to which a teacher can be called.

The Teacher Herself

Phillips Brooks once said: "Who helps a child helps humanity with a distinctness, with an immediateness which no other help given to human creatures in any other stage of their human life can possibly give again."

Difficulties in securing good teachers.—The vast majority of our church school teachers give voluntary service and are at the same time engaged in some other occupation that is remunerative. They lack both time and means to fit themselves for their exalted positions in the church. Public-school teachers and others who could and would do an educational piece of work often fail to ally themselves with the work because the conditions under which they are required to work are such that they cannot accomplish results. This is due to the fact that often the children are poorly graded and unprepared for their work and the church will not furnish necessary room and equipment for teaching purposes. Consequently, the work often falls to the lot of those who are *willing*, with little regard to their fitness for the task, their ability, or their willingness to prepare themselves to do the work efficiently. This does not mean,

however, that we need less consecration, but more preparation.

Importance of securing good teachers.—The success or failure of the work of the church school rests upon the shoulders of the teacher. We may have equipment, we may have organization, we may have all of the mechanical requirements of an up-to-date institution of religious education, but unless we have a teacher who can come into the situation and influence life, the whole scheme is bound to fail.

Qualifications of a Primary Teacher

The teacher who is to minister to the religious nurture of children must have a personality that is particularly exalted and appealing, one that has been vitalized by a great religious experience. There is no substitute for this. A complete mastery of the principles and practice of teaching, imperative as that is, proves valueless without this fundamental qualification. The *life* of a teacher makes a stronger appeal and a more lasting impression than her *words*. She must be what she expects her pupils to become.

The teacher must believe in the possibilities and imperative need of the religious education of children, and be filled with a burning desire to foster the growth and development of Christian character. The technique of the profession becomes then, not an end, but a means to assist her in accomplishing the exalted task.

To be a teacher is a very high attainment, yet not an impossible one. The saying that teachers are born, not made, has been a hindrance to teachers who have found themselves not naturally endowed with qualifications that make for success in teaching. They should remember, however, that personality may be developed

and the technique of the teaching profession acquired by diligent study and practice. It may be easier for some to develop qualities that make for power and success in teaching; nevertheless, let no teacher be satisfied with talents as they are given her, but use them so wisely that in the end they may yield rich returns, whether it be thirtyfold, sixtyfold, or a hundredfold.

Avenues of Training

Every teacher should be a student of her work. Various avenues of training are open to her according to her particular needs and the time and means at her command.

Books and lectures.—Books and magazines are at the disposal of every teacher. A mastery of this material will help to familiarize her with the problems of the field and save her many mistakes in the training of children. Her reading should be supplemented by attendance at lectures, institutes, and conferences of a professional character.

College and university.—Courses in higher institutions of learning are heartily recommended for those who find such training possible. There the teacher may pursue courses in child psychology, principles of religious education, story-telling, methods peculiar to the different departments, organization, and administration of the church school, and become a specialist in the work.

Community school.—The community school is rapidly gaining favor throughout the country. It is a high-grade night school of religious education and offers biblical, professional, and departmental courses designed to meet the needs of the teacher in the church school. By giving one evening a week plus the time

spent in preparation for the lessons, and at very little financial expense the teacher can increase materially her teaching efficiency.

Local teacher training class.—The teacher training class in the local church should be conducted, not in opposition to, but supplementing the types of work mentioned above. It should assist the teacher in solving problems peculiar to the local situation and make concrete the theory and practice of teaching. Typical lessons may be presented by the leader or some of the teachers, thus giving opportunity for observation and practice in the art of teaching. The least a teacher can do is to ally herself with the work of the local teachers' conference.

Elements of Study

In any course in training or in the teacher's private reading she should bear in mind that there are four things which she should strive to know: the child, the goal to be sought, material used in teaching the child, and methods of handling the material.

The child.—The teacher must understand the child's background of experiences, his interests, and his needs and capacities. She must realize how the child thinks and feels and know how to interpret his actions.

Book study should be supplemented with first-hand observation and study. Observe the children with whom you are working carefully and continually. Watch them in their work and in their play for the purpose of knowing them better.

The goal.—To know the child as he is is not enough. The teacher needs to know what he is to become. She needs to be able to visualize his character and conduct after he has received the truth most suited to his needs, after he has developed right attitudes, and after he has

become able to carry both over into his everyday living. Besides being a master of practical affairs, the teacher is an idealist: she can see the ideal child as well as the one now before her.

Material.—The Bible is still the great storybook of the Christian religion, and for that reason the teacher must have a background for the correct interpretation of Bible stories. In addition to this, she must have at her command a great mass of supplemental story material that will be valuable in the religious training of the child.

She must understand her own course of study, its aims, selection of material, and plan of arrangement, and have a broad enough acquaintance with other material in the field of religious education to make selections appropriate for her use.

Pictures, models, songs, and prayers as subject-matter of religious education should receive her most earnest thought and study.

Method.—To know how to bring the child and the material together in such a way as to elevate conduct and, ultimately, character, is an art. The teacher may have a great deal of material at her command, but unless she knows how to handle it she cannot teach successfully. She must understand and know how to apply the principles of teaching.

A Teacher's Creed

The words of Randall J. Condon, quoted from his creed for kindergarten teachers, come as a guide and inspiration to the great army of teachers who are devoting their efforts to the task of training children:

"I believe in little children as the most precious gift of heaven to earth. I believe that they have immortal

souls, created in the image of God. I believe that in every child are infinite possibilities for good or evil, and that the kind of influence with which he is surrounded in early childhood largely determines whether or not the budding life shall bloom in fragrance and beauty, with the fruit thereof a noble and Godlike character.

"I believe in play as the child's normal effort to understand himself through free self-expression, and I believe too in work, but work that is joyous, and that the joy in the doing comes largely from the well-doing.

"I believe in freedom, but not in license; in prompt, cheerful obedience; in punctuality, regularity, accuracy, industry, and application; that wisely directed self-activity should result in self-control, in self-forgetfulness, in an increasing desire to choose the good and beautiful, and to contribute to the happiness of others.

"I believe in cultivating the intellect and the will, but I believe too in soul-culture and that out of this cultivation comes the more abundant life bringing forth the fruits of the Spirit—kindness, gentleness, joy, peace, truth, faith, hope, love, reverence for God and for each other, and for all his lowly creatures.

"To the work of a teacher, Father, I believe thou hast called me, and to it I give all that thou hast given to me of insight and wisdom and strength and love and gentleness and patience and humanity."

The Teacher and Her Training

The Teacher Herself:

Difficulties in securing good teachers.

Importance of securing good teachers.

Qualifications of a Primary Teacher.

Avenues of Training:

Books and lectures.
College and university.
Community school.
Local teacher training class.

Elements of Study:

The child.
The goal.
Material.
Method.

A Teacher's Creed.

Suggestions for Further Study

1. What are the training requirements for teachers in your church school? Are the standards high enough? Are the teachers meeting the requirements?
2. Is your teacher-training course meeting your needs? Bring questions or suggestions.
3. Are you reading professional books that will keep you informed on the work you are doing? What professional books did you read last year?
4. Are you striving to be the best teacher possible? Do you believe in the teacher's creed quoted above?

Books for Reference

How to Teach Religion, George Herbert Betts.
The Pupil and the Teacher, Luther A. Weigle.
The Ideal Teacher, George Herbert Palmer.
Living Teachers, Margaret Slattery.
The Teacher as Artist, Herman Harrell Horne.

INDEX

APPROACH, the Lesson
purpose of, 101
materials used in, 104
character of, 106
illustrations of, 107

BIBLE, THE
as a source of material, 77
the child's interest in, 77

CHILD, THE
physical activity of, 14
mental capacities of, 15
his concept of religion, 18

DRAMATIZATION
value of, 118
use of, 119
equipment used in, 120
stories suitable for, 121
method used in, 122
"The Story of the Baby Moses," 123
"The Awakening of Hidden Life," 126

EQUIPMENT, for primary department, 218

EXPRESSION
in conduct, 112
in social service, 114
through dramatization, 118
through handwork, 131, 145, 153
by means of sand table, 164

GRADING, of pupils, 226

HANDWORK, forms of
drawing, 134
folding, 138
cutting, 145
clay modeling, 149
parquetry, 150
coloring, 151
construction, 153

HANDWORK, means of expression, 131

IMAGINATION, use of in religion, 15

IMITATION, character of, 17

INSTRUCTION
methods of, 31
purpose of, 112
child's response to, 113

LESSONS, courses of
Uniform, 22
Uniform Adapted, 23
Departmental Graded, 24
Closely Graded, 25
special, 27

MANAGEMENT, of department, 228

MEMORY, use of, 17

METHODS, in primary department
exposition, 31
conversation, 32
story, 34

MODELS
use of, 98
list of, 98

MUSIC
chapter on, 191
in worship, 207

ORGANIZATION, of primary department, 222

PHONOGRAPH, the
use of in religious education, 200
records for, 201

PICTURES
selection of, 88
interpretation of, 91
use of, 92
care of, 94
sources of, 95
list of, 96

PLAN, the Lesson
purpose of, 182
form of, 182
illustrations of, 184

POSTERS
as result of cooperative work, 148
illustrations of, 148, 150

PRAYERS, of childhood, 19

PROGRAMS, of worship, 211

PROMOTION, of pupils
basis of, 227
services in connection with, 228

REASONING, 16

RELIGION, the child's concept of, 18

SAND TABLE, THE
materials used in, 166
use of, 168
Stories suitable for work in, 173

SONGS
selection of, 191
presentation of, 196
list of, 197

STORY, THE
as method, 34
structure of, 39
preparation of, 51
outlines of, 61
principles of telling, 66
"The Good Shepherd," 73
selection of, 78
use of, 80
sources of, 81

STORY, structure of the
introduction, 39
succession of incidents, 43
climax, 45
conclusion, 47

TEACHER, THE
her duties, 224
qualifications of, 234
training of, 235
creed for, 237

WORSHIP, in primary department
character of, 205
time for, 206
materials used in, 207
building a program of, 209
illustrations of, 211

"The project method is exactly what its name implies, impression projected into expression; the laboratory method. In the last analysis just "learning by doing." "

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